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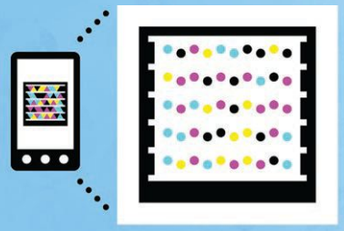

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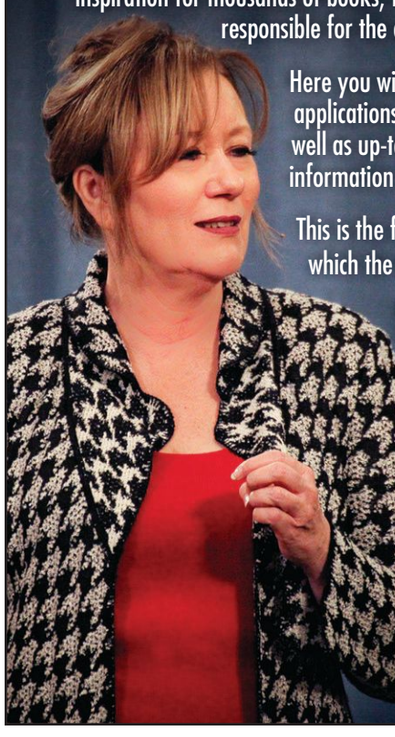

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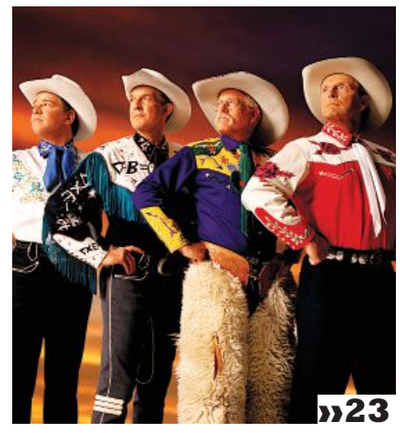

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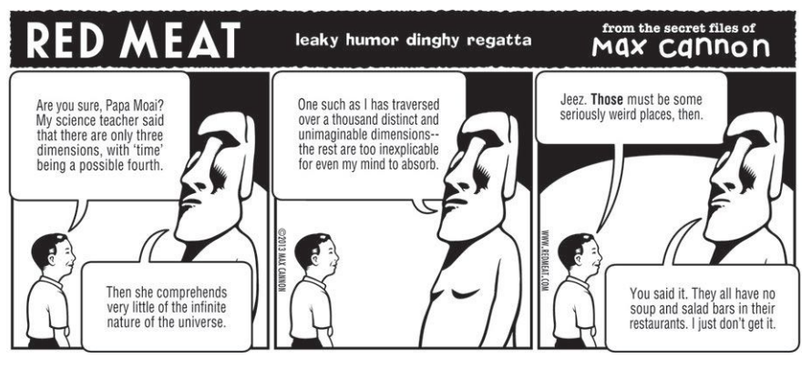

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The Brine Spectator

A controversial desalination project in Surf City gets a handy assist from *The Orange County Register*

BY BRANDON FERGUSON

THE PROPOSED SITE

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If Poseidon Resources Inc. succeeds in its plan to create 50 million gallons of potable water pumped directly from the Pacific Ocean off Huntington Beach, it should send a thank-you letter to *The Orange County Register*. Last week, the newspaper published an article illustrated with Poseidon-provided graphics that touted the company's popularity with local water agencies.

Under the headline "Desalinated Water In High Demand," the Jan. 22 article declared that local need for the liquid bounty of the proposed facility, which would be located behind the AES Power Plant at Pacific Coast Highway and Newland Street, will exceed supply by 43 percent. This estimate, the paper claimed, is based on the fact that 18 local water agencies have recently signed nonbinding letters of intent indicating their interest in purchasing desalinated water from Connecticut-based Poseidon.

However, the *Weekly* has learned, those letters expired a year ago. And although the article claimed 23 water agencies are part of a work group discussing the project, three agencies are no longer in that group. "No one has signed a nonbinding purchase agreement," says Kevin Hunt, general manager of the Municipal Water District of Orange County (MWDOC), a wholesale purchaser of water that serves 28 districts throughout Orange County. "There's still a lot of hurdles to overcome in the next year before we get a signed agreement."

The city of Fullerton was among the 23 agencies that had been part of the desalination working group. David Schickling, a water-systems engineer for that city, says Fullerton walked away from the table more than a year ago when it realized it wouldn't actually be receiving any desalinated water, but rather a possible subsidy from the Metropolitan Water District for using non-imported water.

Poseidon's presence in Orange County can be traced to the decades-long search for alternatives to importing water from the Colorado River aqueduct, thus solving Southern California's chronic water shortage. When the project was first made public in 2001, it enjoyed widespread support among local environmentalists. But by 2003, concerns about the release of 50 million gallons of concentrated brine into local ocean waters, as well as possible harmful effects on local sea life, stalled the project. Poseidon had hoped to win approval from the Huntington Beach City Council that year, but it would take three more years to get one.

Former mayor Debbie Cook, then a councilwoman, spent much of 2003 traveling around the state and visiting various facilities and pilot projects on behalf of the California Desalination Task force (CDT). Based on what she learned, she voted against Poseidon's proposed facility in Huntington Beach when it came up for another vote in 2006. But Cook was in the minority; the project passed the council four to three.

"[Poseidon] did a good job of greasing the skids, doing all the lobbying and behind-the-scenes work that these guys do," says Cook. "They had gone up and down the state. And you have papers like *The OC Register* that takes these press releases and just prints them." (The *Register* is not alone; KPCC-FM 89.3 recently published on its website a report stating that a poll of local residents showed overwhelming support for Poseidon's proposed plant. Who conducted the poll? Poseidon.)

While learning about desalination on the state task force, Cook says, she came to a stark conclusion about the Poseidon deal. "It wasn't ready for prime time," she says. "California wasn't even close to needing to embark down this road, especially with the energy situation we're facing."

Indeed, agencies such as the Surfrider Foundation, whose primary mission is ocean and coastal protection, believe the strongest argument against desalination is the vast energy required to create potable water from the ocean—a cost that will be passed on to ratepayers. "As energy prices go up, the price of desalination is going to go up," says Joe Geever, Surfrider's water-programs manager. "Not only do I think it will be dramatically more expensive than imported water at the outset, but the cost of desal will increase faster than imported [water]."

The process of turning salt water into potable tap, for example, requires much more electricity than simply treating wastewater. Currently, the Orange County Ground Water Replenishment System—which treats wastewater that would normally be dumped into the ocean before storing it in underground reservoirs and pumping it out as drinkable water—serves 600,000 customers with 70 million gallons per day.

A Poseidon representative speaking to the *Register* (the company didn't return calls from the *Weekly*) acknowledged that the price would be higher, but he argued it was worth providing Orange County water customers with a drought-proof, reliable source of water. "What is the value of that reliability to them?" asked Poseidon Vice President Scott Maloni. "That is the question they have to ask themselves."

In February 2012, the project received approval from the Santa Ana Regional Water Quality Control Board. Poseidon is currently awaiting approval from the California Coastal Commission. Meanwhile, the company is building a $900 million facility in Carlsbad and signed a 30-year "take or pay" water-purchase agreement with the San Diego County Water Authority.

According to Surfrider's Geever, under the terms of the agreement, ratepayers will be on the hook for Poseidon's water whether they need it or not, which is what just happened in Australia, where officials shut down desalination plants due to recent rains. "It started raining, and the reservoirs filled up. They use the reservoir water that is dramatically cheaper. They shut the desalination facility down, but [ratepayers] still have to pay for the water," Geever explains.

According to a Jan. 2 report by KPBS-San Diego, government officials are already bracing area residents for increased bills. "The reality is that the cheap water supplies, the state water project, the Colorado River . . . that's over," Gary Arant, general manager of the Valley Center Water District, told the public-radio station. "Make a copy of your water bill and stick it in a drawer, and pull it out in 10 years. It'll look very cheap."

But while San Diego imports as much as 90 percent of its water from outside the county, Geever says, there are plenty of opportunities for OC to wean itself off imported water locally.

"Orange County has enormous opportunities to reuse [its] groundwater resources and a laundry list of ways of resolving their water scarcity problems," he says, adding that water reclamation, stormwater capture and conservation programs should be the focus of a portfolio that could someday include desalination. "You [should] start with the most beneficial and cheapest projects. That's not the way things are going."

In addition to increased monthly rates, there are also concerns about the cost of the plant's construction. In Poseidon's initial proposal to Surf City, it estimated the plant would cost $270 million. That's less than one-third of the current price tag for the similarly conceived San Diego plant and a good $125 million less than the latest published numbers for the Huntington Beach project. (A similar project in Tampa went $40 million over budget and took five years longer than promised and is now delivering only half the promised water).

Almost a week after the *Register* article hit newsstands, the Metropolitan Water District communications team rolled out a press release providing new details about the increased cost of the project being discussed by the work group. A draft term agreement estimated the cost of drinking water produced by the plant to be $1,424 per acre foot—almost twice the original, 2003 estimate. "At this point in time," the release stated, "the participating agencies have made no commitments to purchase water from Poseidon."

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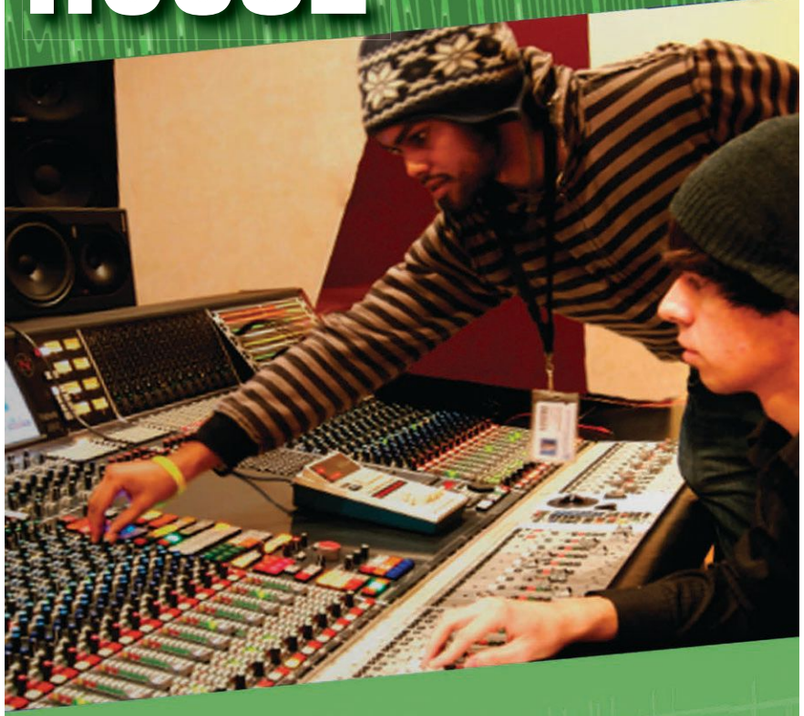

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¡ask a mexican!®

» GUSTAVO ARELLANO

DEAR MEXICAN: Grammar question/rant. If Spanglish is a legitimate dialect/language, why do you feel the need to italicize every instance of code switching? I seriously doubt that when you speak, you emphasize *every puta palabra* (emphasis intended here), but that's what your article reads like. We all know that you are speaking Spanglish—not a foreign language—so tell the gabacho (no emphasis intended here) editors to back off and let you use italics for what they are intended for: *emphasis*.

Strunk & Brown

DEAR WAB: *Gracias* for thinking that Spanglish is a legitimate form of communication—you just made the custodians of Cervantes and shepherds of Shakespeare get angrier than Joe Arpayaso surrounded by a group of Mexicans! But we're talking two separate *cosas* here. My linguistic goal with this *columna* isn't for America to accept Spanglish, but for American English and its speakers to pick up more Spanish words so that one day, I won't have to use italics on said words to differentiate their otherness. It's happened over the decades: At one point, editors italicized Spanish words such as amigo, tequila, fiesta and siesta because they were foreign concepts to *gabacho* audiences, but the words were used enough we no longer italicize them. Think of it as a linguistic *Reconquista*, of Latin slowly beating down English's Germanic influences! The only way to teach an audience a new *palabra*, then, is to signify a code switch via the italics, but I make sure to use simple Spanish words that can possibly gain wider currency—*gabacho*, *pendejo*, *desmadre*—and eventually assimilate into the American lingua franca and *cultura*. And I don't have to worry about any *gabacho* editors telling me when to use italics and when I can't—I'm the *pinche* Mexican, for crying out loud. But even this *cabrón* cannot evade the unforgiving glare of his copy editor, who can make the most grizzled reporter tremble with just a flash of the red *pluma*.

DEAR MEXICAN: Do you have any idea why Univisión and Telemundo look so much sharper and better than any other HD programming on any other channel? They looked better even before HD was en vogue. My guess is they don't use the filters that everyone else uses.

Techie Gabacho

DEAR *GABACHO*: Same reason porn is always at the forefront of technology—gotta make those *chichis* shine!

DEAR MEXICAN: I just learned that Nueva Vizcaya was "settled" by Basques, and it got me to thinking: Are there any noticeable regional differences in Mexico based on the regions in Spain where the original Spaniards came from? If so, where can I read more about it?

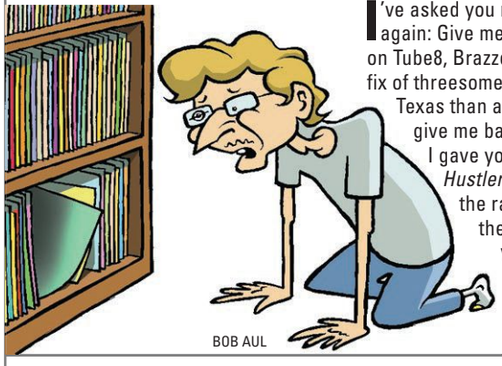
Euskadi Enthusiast

DEAR *GABACHO*: Nueva Vizcaya, of course, refers to the province of New Spain that nowadays roughly encompasses Chihuahua and Durango, as well as parts of Sonora, Sinaloa and other northern Mexico states, and was named by the Basque explorer Francisco de Ibarra after Biscay. Other Spanish explorers also named provinces in New Spain after their home regions—Nuevo Galicia, Nuevo León (which the modern-day Mexican state is named after) and the awesomely titled Nuevo Santander, after the city in the kingdom of Cantabria. But in terms of large-scale regional Spanish migration to particular areas of Mexico during the era of the Conquistadors, the Mexican is going to have to plead partial *mestizaje* on this one. The most famous mass settling of particular groups happened in what's now the United States—Canary Islanders in San Antonio and *marranos* (crytpo-Jews) in New Mexico—while outside of northern Mexico and its concentration of Garzas, most of the other Spaniards just melted into the pozole. All the early Spanish immigrants ultimately left as a legacy in Mexico was Spanish, surnames and a taste for ultra-violence.

ASK THE MEXICAN
at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter or ask him a video question at youtube.com/askamexicano!

HEY YOU!

» ANONYMOUS



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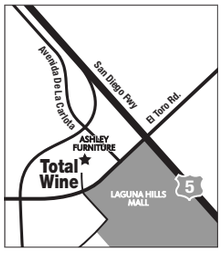

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LAX-13-0128LifeStyle-TAB

A MAP TO ALL OF OUR FINE CRAFT BREWERIES, LIQUOR STORES AND PUBS POURING THE GOOD STUFF—EVEN IN LONG BEACH!

BY DAVE LIEBERMAN
ILLUSTRATIONS BY CURTIS TAYLOR

Ever heard the joke about how drinking Coors Light is like having sex in a canoe? Because both are fucking close to water? It's an old, tired joke, sure, but back when Santa Ana's Mayor-for-Life Miguel Pulido was a wide-eyed innocent, 3.2 percent beer was all that was available in OC. Those days are happily going the way of the Great Park boondoggle. The craft-beer revolution, which reached a fever pitch in San Diego a decade ago, has claimed our infernal county as its latest territory, with breweries, craft-beer bars and liquor stores specializing in bottles and kegs of luscious elixir popping up as though mushrooms after a rainstorm. These days, craft beer isn't just for plaid-clad, bearded hipsters and people who compulsively check into bars on Untappd; you'll find it in airports and dive bars, in the hands of people ranging from the gnarliest 8 a.m. drunk to the snobbiest foodie this side of a DSLR lens.

So behold our guide to all things *cerveza* in Orange County, along with a handy-dandy map for pinning on your cubicle. Read all the blurbs we have on the county's breweries, finer liquor stores and pubs, with a special shout-out to our country cousins in Long Beach. And, finally, come to the latest *OC Weekly*/KCRW *Good Food* Happy Hour on Thursday, Feb. 7 from 7 to 9 p.m. at the king of OC's New Beer Revolution: The Bruery at 715 Dunn Way, Placentia, (714) 996-6258. Meet Evan Kleiman of KCRW's *Good Food* and your favorite *Weekly* food writers, and enjoy beers released exclusively for our event—see you there! And remember Mark Twain's advice: Write drunk and edit sober!

BEER STORES

1 AMAZING GRAPES WINE STORE

Don't let the wine moniker fool you: When Cismontane Brewing is closed, it's not time to play in traffic, the only other thing to do in RSM. Just head to Amazing Grapes next door and pillage its huge, brightly lit coolers full of California craft beers. *29911 Aventura, stes. D, E and F, Rancho Santa Margarita, (888) 299-WINE; amazinggrapeswinestore.com.*

2

BRADLEY'S FINE WINES & SPIRITS

Bradley's is where Tustinites go to buy good wine cheaply, and the good prices extend to beer. The selection can be daunting, though not as bad as the parking lot it shares with Trader Joe's; the staff is just as good at knowing beer as wine. *12932 Newport Ave., Ste. 1, Tustin, (714) 544-1444.*

3

DIMENSION LIQUOR

Foothill Ranch may be a soulless place, where life is put on hold pending a review by the HOA's architecture board, but Dimension Liquor, just downhill from the 241 toll road, is an oasis of craft beer that will make the waiting for Godot much better. *20761 Lake Forest Dr., Ste. J, Lake Forest, (949) 380-8786.*

4

G&D LIQUOR

We could write about the selection, but we'd rather write about the best deal in OC craft-beer retail right now: make your own six-pack for $9.99, with no more than three of any individual beer. At that rate, you'll make your way through the cooler in a few months or so of steady drinking. *338 N. Euclid St., Fullerton, (714) 525-0085.*

5

HACIENDA BEVERAGE

A cluttered hodgepodge of liquor in no particular order (try to find a specific bottle of tequila!) stands between you and the huge back wall tiled with craft beer. Consider a pole vault because the selection includes Eagle Rock and other LA microbrews. *670 S. Brea Blvd., Brea, (714) 529-1593; haciendabeverage.com.*

6

HI-TIME WINE CELLARS

As with everything else liquor, Hi-Time is a juggernaut, our Elysian Fields of booze, with an enormous walk-in beer cooler containing everything from ESB to English mild. Just remember to wear a sweater. *250 Ogle St., Costa Mesa, (949) 650-8463; hitimewine.net.*

7

HOLLINGSHEAD'S DELICATESSEN

If it's German beer you're after, you've got to wander the aisles at Hollingshead's, one of the OC pioneers of great beer. There are craft brews from the U.S. as well, but the vast majority of the hundreds of bottles are from places that *sprechen Deutsch*. Just don't wear a Vikings jersey or root for the University of Michigan—you've been warned. *368 S. Main St., Orange, (714) 978-9467; hollingsheadsdeli.com.*

» CONTINUED ON PAGE 14

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8
ICON BEVERAGES & CIGARS
Little ol' Cypress is blessed with a liquor store that can boast of the best U.S. craft-brew selection in the county by far, with 600 craft beers; a knowledgeable, friendly, staff; and an upcoming tasting "room" cordoned off by so-flimsy-it-can't-be-true 3-foot barriers. *5721 Lincoln Ave., Cypress, (714) 229-8904.*

9
K&S FOOD STORE
K&S, just west of oh-so-fancy Floral Park, looks as though it ought to specialize in malt liquor, but wind your way through the labyrinth of boxes, and you'll find a surprisingly good selection of local brews. *2626 N. Bristol St., Santa Ana, (714) 543-7190.*

10
MR. KEGS
Where do you go when you're having a keg party and you're past the "bro" age at which Coors Light is okay? You go to Mr. Kegs and stock up on California craft beer in 5-gallon party balls. *5914 Warner Ave., Huntington Beach, (714) 861-7270; mrkegs.com.*

11
O'SHEA BREWING
This is a wonderland in South County: brewing supplies, cheesemaking supplies and craft-beer kegs. Also, you can get the house brew, made by Bayhawk to its recipe, for far less than other craft brews. *28142 Camino Capistrano, Ste. 107, Laguna Niguel, (949) 364-4440; osheabrewing.com.*

12
PACIFIC PARK MARKET
Eventually, life in Aliso Viejo loses its stately, Levittown-like charm, and that's when it's time to head to Pacific Park Market and rifle through the beer coolers in an attempt to while away the long, boring hours between meals at Opah. *27792 Aliso Creek Rd., Ste. B100, Aliso Viejo, (949) 831-0330.*

13
SWEET'S LIQUOR
Sweet's doesn't have a huge selection of craft beer, but what it does have is good, and it's the only game in town if you've got to have Bootlegger's after midnight, as it stays open until 2 a.m., the state-mandated cut-off. Don't be late! *15553 Beach Blvd., Westminster, (714) 892-5712; sweetsliquor.com.*

14
VENDOME WINE & SPIRITS
Vendome may be a wine store, as well as an import from LA, but the back wall is one long testament to the beer production of Southern California. There are also guest beers from the other, lesser states, as well as Belgians and Germans. *3115 Yorba Linda Blvd., Fullerton, (714) 524-0800; vendomes.com.*

BEER BARS

15
ANTHILL PUB & GRILLE
College students drinking something besides canned piss water? At UC Irvine, education doesn't stop at the swinging bar doors: the on-campus pub has a tap list that must be seen (and drunk) to be believed. *UC Irvine Student Center, Room C215, 4200 Campus Dr., Irvine, (949) 824-3050; theanthillpub.com.*

16
BRIX BREWS & NY DELI
The menu reeks of New Yawk faux authenticity, and two-thirds of the place is dedicated to wine, but there are 24 taps on the wall in the beer room (including a nitro tap, the Holy Grail of beer taps) and great happy-hour specials. *16635 Pacific Coast Hwy., Sunset Beach, (562) 592-3167; brixsunsetbeach.com.*

17
BRÜ GRILL AND MARKET
Imagine if the Yard House had all craft beer and good food, and you've got an idea what Brü is like. Pub snacks such as hot pretzels and burgers are chased by an impressive list of craft brews, and there's not a single Bud Light in sight. *23730 El Toro Rd., Lake Forest, (949) 305-5757; brugrill.com.*

18
THE GLOBE DINE BAR
Check out our longer review in the food section this week. My thoughts: When you want to taste where your California craft beer came from, you go to the Globe. Not a single domestic tap graces the wall; it's all Belgian, and the most familiar name is Stella Artois—but branch out! *12926 Main St., Garden Grove, (714) 537-7471; theglobeoc.com.*

» CONTINUED ON PAGE 16

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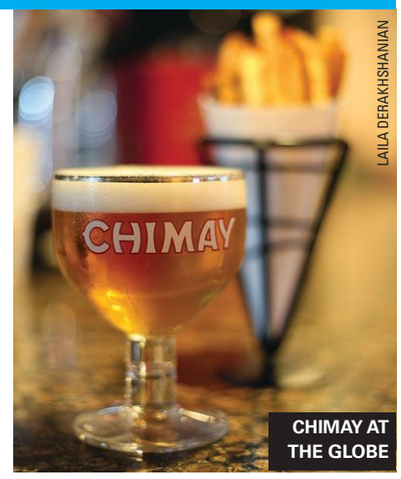

LAILA DERAKHSHANIAN

CHIMAY AT THE GLOBE

19
HAVEN GASTROPUB

Haven's tap list is displayed, loud and proud, near the window, the better to tempt people in for a snack and a glass of beer. The kegs kick quickly—it's a popular place—but are always replaced by something just as good. It brews its own, too, trucking the stuff in from distant, smoggy Pasadena. *190 S. Glassell St., Orange, (714) 221-0680; havengastropub.com.*

20
HOPSCOTCH

If what you want is the upscale version of the Mexican working man's special (whiskey and beer), Hopscotch is where you go; switch out the Buchanan's for rye or bourbon and the Tecate for a real beer. *136 E. Commonwealth Ave., Fullerton, (714) 871-2222; hopscotchtavern.com.*

21
OUT OF THE PARK PIZZA

This looks for all the world like it should have batting cages, skeeball, a prize counter and glassy-eyed kids staring at video screens, but there's no denying the impressive row of taps behind the bar. Little League team post-game meals, upgraded. *5638 E. La Palma Ave., Anaheim, (714) 777-4992; outoftheparkpizza.co.*

22
PLAYGROUND

So you've only got $5? Head for the Playground. The full-time cicerone (a fancy name for a beer butler) curates the California craft-beer list very closely; everything on it is $5, all the time. Sure, pour sizes vary, but your liver doesn't need a full pint of barleywine anyway—and remember to tip said cicerone. *220 E. Fourth St., Santa Ana, (714) 560-4444; playgrounddtsa.com.*

23
RIDERS CLUB

Burgers and beer are what this small San Clemente restaurant pumps out, and it keeps the thirsty surfers hydrated and buzzed enough to do their feats of derring-do on the water; you don't have to own an 11-foot longboard to be served. *1701 N. El Camino Real, San Clemente, (949) 388-3758; ridersclubcafe.com.*

24•25•26
SELMA'S CHICAGO PIZZERIA & TAP ROOM

This is a chain, but a homegrown one—a great one at that—with craft beer and Chicago-style pizza for the caloric bomb you'll inevitably crave. Bear in mind the tap lists vary among locations, and the San Clemente one has the fewest taps. *30461 Avenida de Las Flores, Ste. B, Rancho Santa Margarita, (949) 709-8165; also at 27702 Crown Valley Pkwy., Ste. E1, Ladera Ranch, (949) 388-7260; 218 Avenida del Mar, San Clemente, (949) 276-2828; selmaschicagopizzeria.com.*

27
SIDE DOOR

Side Door is the little, far-more-popular sibling of Five Crowns; pick from the list of mostly San Diego beers to pair with the addictive (but date-ending, thank you, blue-cheese breath) Stilton potato chips. *3801 E. Coast Hwy., Corona del Mar, (949) 717-4322; sidedoorcdm.com.*

28•29•30
SLATER'S 50/50

Each of the Slater's locations has a huge beer list with everything from mass-market craft brews such as Big Sky's Moose Drool to local favorites; the tap list changes often, so check the boards above the bar before you sit down to a Peanut Butter and Jellousy burger. *6362 E. Santa Ana Canyon Rd., Anaheim, (714) 685-1103; also at 8082 Adams Ave., Huntington Beach, (714) 594-5730. Opening Feb. 11: 24356 Swartz Ave., Lake Forest, (949) 460-9314; slaters5050.com.*

31
ST. ROY CHEF'S PUB AT VINE

St. Roy Chef's Pub isn't named after a saint at all—it's an acronym designed to confuse outsiders—but you won't care after drinking a couple of its continually changing beers. *211 N. El Camino Real, San Clemente, (949) 361-2079; vinesanclemente.com.*

32
TAP SHACK

Self-serve beer? Why not? It works for wine, but at Tap Shack, the per-ounce charge is far less and the beers far more local. There's usually a big Ballast Point presence, for those who love hoppy IPAs. *1617 Westcliff Dr., Newport Beach, (949) 645-BEER; tapshacknb.com.*

» CONTINUED ON PAGE 19

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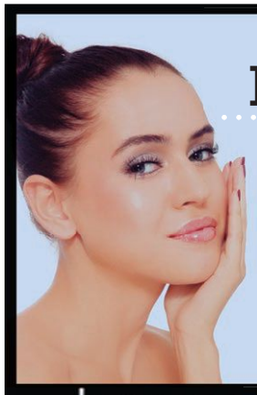

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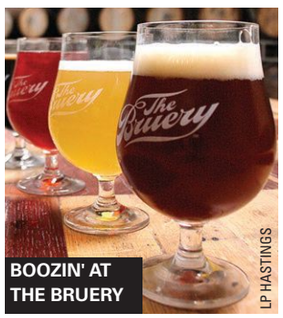
OC'S BEER TRAIL!

BREWERIES

33
ANAHEIM BREWERY
The oldest brewery in OC has returned, and in memory of those long-ago days when Germans were the force to be reckoned with, its best selection is a California Common called 1888, a malty dark beer that goes down way too quickly. *336 S. Anaheim Blvd., Anaheim, (714) 780-1888; anaheimbrew.com.*

34
BAYHAWK ALES
Even if you haven't been here—there's no tasting room—you've had its beer. Lucille's, O'Shea Brewing and other restaurants have their beers made at Bayhawk, which especially impresses with an amber ale that's better, a little hoppier, a little more interesting than Newcastle. *2000 Main St., Irvine, (949) 442-7565; bayhawkales.com.*

35
BEACHWOOD BBQ
The original Seal Beach location has so many taps you'll wonder where it keeps the kegs—but don't worry about it for too long, or you'll lose your place at the tiny bar. *131 1/2 Main St., Seal Beach, (562) 493-4500; beachwoodbbq.com.*



BOOZIN' AT THE BRUERY
LP HASTINGS

36
BOOTLEGGER'S BREWERY
Just outside the circle of adolescent poor judgment known as downtown Fullerton, Bootlegger's was one of the first breweries in the county to go big. Look for a move to the other side of the tracks in the very near future. *401 S. Richman Ave., Fullerton, (714) 871-BEER; bootleggersbrewery.com.*

37
BREWBAKERS
Want to brew your own beer? Maybe root beer? Or make your own pretzels? All you have to do is go to Brewbakers; the staff will walk you through the steps and call you when your creation is done. *7242 Heil Ave., Huntington Beach, (714) 596-5506; brewbakers1.com.*

38
THE BRUERY
The first OC brewery to work its way into the heart of beerphiles the country—and world—over is still going strong with Belgian-inspired beers served from a newly revamped tasting room. *717 Dunn Way, Placentia, (714) 996-6258; thebruery.com.*

39
CISMONTANE BREWING CO.
Proof there's life east of the 5 and south of the Y—Cismontane (which means "on this side of the mountains" in Italian) has a tiny tasting room, but it's stocked with beers that are worth the trip on the 241. *29851 Aventura, Rancho Santa Margarita, (949) 888-BREW; cismontanebrewing.com.*

40
HUNTINGTON BEACH BREWING
Surfing is thirsty work; a block up from the pier is a brewpub for refueling while your board drips dry. You can be a hodad and still enjoy the beer—just leave the groms at the table while you visit the bar. *201 Main St., Huntington Beach, (714) 960-5343; hbbeerco.com.*

41
LEFT COAST
Left Coast gets overlooked in lists of breweries, unfortunately—it's still working on a tasting room—but the Hop Juice Double IPA, which is a bitter hop bomb California craft-beer drinkers should love, ought to put it back on the map. *1245 Puerta del Sol, San Clemente, (949) 218-3967; leftcoastbrewing.com.*

42
NEWPORT BEACH BREWING CO.
Finding parking on the Balboa Peninsula is the hardest part of drinking here; reward yourself with a nitro-tapped Dead Cowboy Imperial stout. It's alcoholic bread in a glass—sip it slowly, and savor the dark, malty taste and incredibly smooth head. *2920 Newport Blvd., Newport Beach, (949) 675-8449; newportbeachbrewingcompany.com.*

43
NOBLE ALE WORKS
Give sports-venue management the finger by skipping the expensive scrum at the Grove, the Honda Center and Angel Stadium, and instead park at Noble Ale Works. Have a beer (an ESB—trust me even if you have no idea what an ESB is!), walk to the game, walk back, have a beer. Discounts for people in logo gear, too? Done and done. *1621 S. Sinclair St., Anaheim, (714) 634-2739; noblealeworks.com.*

44
OLD ORANGE BREWING CO.
While not actually in Old Orange, the locals pack into the small tasting room on the weekends. Try the Old Dummy, an American strong ale with as much malt as

» CONTINUED ON PAGE 20

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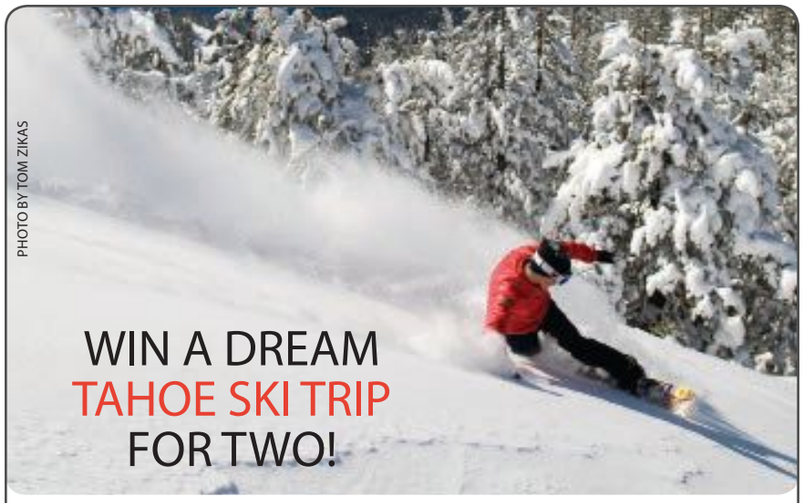

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BEER STORES

CALIFORNIA HEIGHTS MARKET
Bixby Knolls gets its craft beer from this converted ranch house—garage and all. Browse the selection while your car rests in the drive-thru that used to be the front yard—how convenient! *3766 Orange Ave., Long Beach, (562) 427-6862.*

STEARNS LIQUOR
Just north of the Circle, Stearns is the craft-beer specialist in Long Beach; its beer selection is so large it can't even keep a list on its website. Damn, that means we have to go in and be tempted. *4360 E. Stearns St., Long Beach, (562) 597-3984; www.stearnsliquor.com.*

BREWERIES

BEACHWOOD BBQ & BREWING
The Seal Beach Beachwood BBQ was so popular—and so crowded—it had to open a nearby, larger outpost. There's a huge patio, and as a bonus, it brews its own beer in Long Beach. *210 E. Third St., Long Beach, (562) 436-4020; beachwoodbbq.com.*

BELMONT BREWING CO.
As befits a bar at the very end of a pier, Belmont's brews tend to skew very light and refreshing—just what you want when the marine layer finally burns off. *25 39th Place, Long Beach, (562) 433-3891; belmontbrewing.com.*

BEER BARS

CONGREGATION ALE HOUSE
The last time we went to Congregation Ale House, it had an Italian craft beer on tap. (There are craft beers in Italy?) It also has plenty of American craft beers on tap, but watch out: The alcohol-by-volume content runs high here. *201 E. Broadway, Long Beach, (562) 432-BEER; congregationalehouse.com.*

THE FACTORY
It's easy to miss this Bixby Knolls gastropub, but once you find it, you'll find the beers are chosen not for how close by they were brewed, but how they pair with the food. In-*gen*-ious! *4020 Atlantic Ave., Long Beach, (562) 595-4020; www.thefactorylb.com.*

TAVERN ON 2
It makes sense Belmont Shore would have the best beer selection, and Tavern On 2 makes great inroads, with mostly Belgian on tap; for local craft brews, hit up the bottle selection. *5110 E. Second St., Long Beach, (562) 856-4000; www.tavernon2.com.*

SIMMZY'S LONG BEACH
This Simmzy's may not be as large as its older sister in Manhattan Beach, but it still has a damn-fine beer selection. Good luck parking! *5271 E. Second St., Long Beach, (562) 439-5590; www.simmzys.com.*

QUINN'S IRISH PUB
So-called "Irish" pubs plague Long Beach more than pollution, but Quinn's redeems itself by actually giving a damn about the beer selection, which means you can get everything from Ballast Point to Deschutes on tap. *200 Nieto Ave., Ste. A, Long Beach, (562) 434-2606; quinnsirishpubandgrill.com.*

a Newcastle. *1444 N. Batavia St., Orange, (714) 744-8410; oldorangebrewing.com.*

45
PIZZA PORT
The OC outpost of this San Diego chain of breweries and pizzerias is right on El Camino Real in San Clemente, with a huge two-story restaurant and an impressive bar that serves guest beers as well as its own brews. *301 N. El Camino Real, San Clemente, (949) 940-0005; pizzaport.com.*

46
TAPS FISH HOUSE & BREWERY
The most underrated brewery in Orange County makes beers that regularly bowl over judges at the Great American Beer Festival, and it has the cheapest growlers in OC—it's worth the hassle of downtown Brea's apocalyptic parking situation. *101 E. Imperial Hwy., Brea, (714) 257-0101; tapsfishhouse.com.*

47
TUSTIN BREWERY
You can't get close to the bar on a busy night, and you can't hear yourself think. Everyone in Tustin knows about this brewery. Try the sausage platter with your beer. *13011 Newport Blvd., Ste. 100, Tustin, (714) 665-BEER; tustinbrewery.com.*

48
VALIANT BREWING
The newest brewery to join OC's burgeoning beer scene opens Feb. 9. While we haven't been to taste its beers yet, we're hoping for a *valiant* effort. Stay tuned for news! *2294 N. Batavia Ave., Ste. C, Orange, (714) 649-9811; valiantbrewing.com.*

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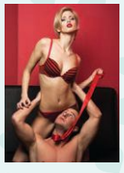

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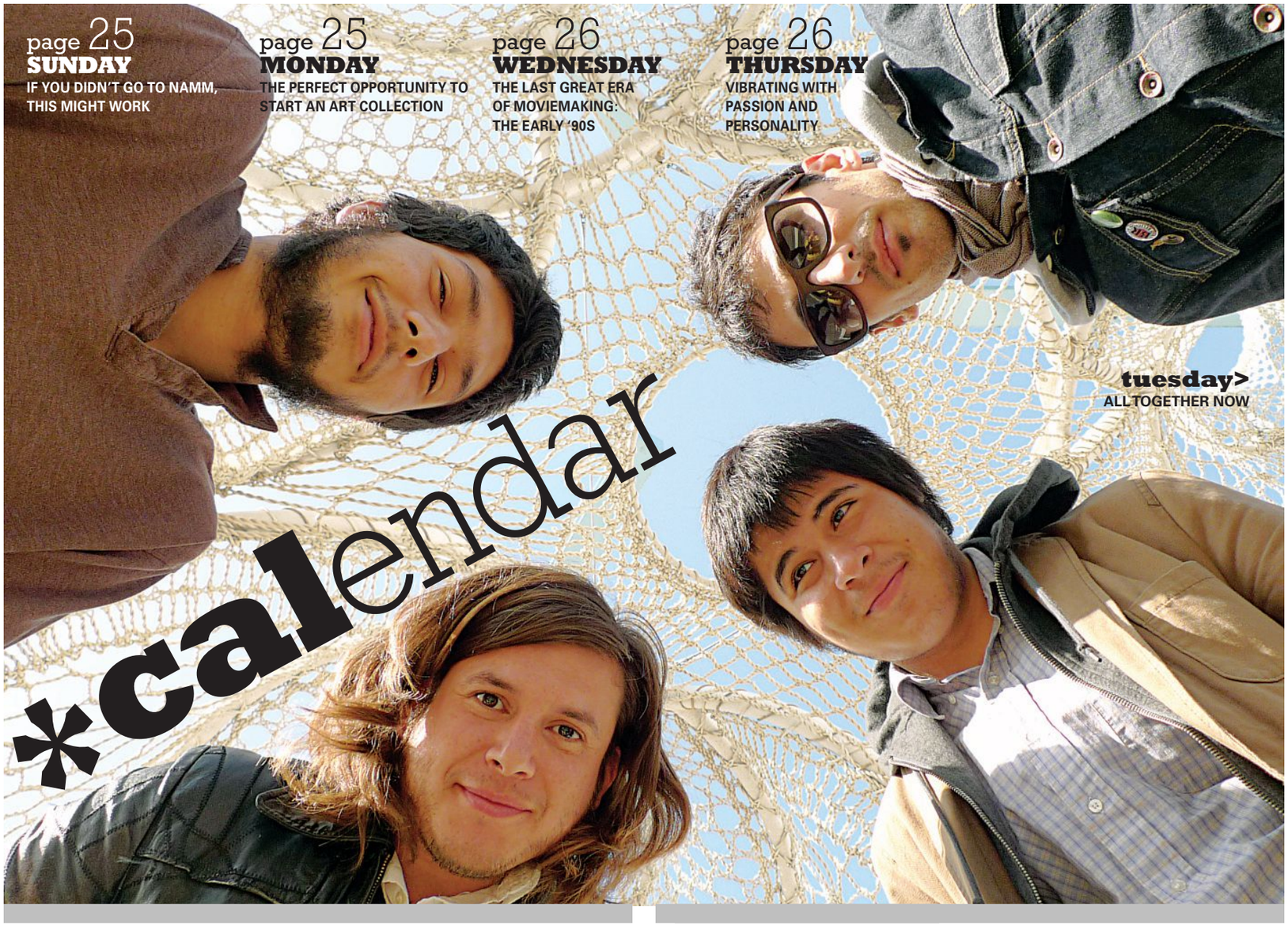
IF YOU DIDN'T GO TO NAMM, THIS MIGHT WORK

page 25
MONDAY
THE PERFECT OPPORTUNITY TO START AN ART COLLECTION

page 26
WEDNESDAY
THE LAST GREAT ERA OF MOVIEMAKING: THE EARLY '90S

page 26
THURSDAY
VIBRATING WITH PASSION AND PERSONALITY



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[THEATER]

Backseat Theater
The Car Plays

The Segerstrom Center's Off Center Festival gives Orange County a taste of truly artistic, cerebral theater—and of all the performances, *The Car Plays* wins for most inventive format. Theatergoers are paired up, and car hops usher them from vehicle to vehicle. There, in a delightfully voyeuristic way, patrons watch as actors play out a scene—from another seat in the car. Creator Paul Stein took all those personal events that happen in a car—breakups, makeups, profound conversations and moments of solitude—and turned that concept into an experience on a wholly avant-garde level. In just one hour, audiences enjoy five plays in five cars—and always get the best seat in the house.

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The Car Plays at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. See website for schedule. $20. —ERIN DEWITT

[CONCERT]

The Lighter Side
Riders In the Sky

Westerns are gritty, dirty depictions of a wild time. A time when a man dared to fulfill his destiny with chewin' tabaccy and wide-brimmed hats. A time when music consisted of fiddle playin', boot stompin' and gunfire. Country and western band Riders In the Sky show a different side of the Wild West. This music-and-comedy quartet forego dusty chaps in favor of brightly embroidered cowboy shirts, choosing the Woody from *Toy Story* route rather than Clint Eastwood. And together, Ranger Doug, "the Idol of American Youth"; Woody Paul, "the King of the Cowboy Fiddlers"; Too Slim, "the Man of a Thousand Hats"; and Joey, "the Cow-polka King," delight audiences with their accordion, standup bass, acoustic guitar, old-timey fiddle and timeless jokes.

Riders in the Sky at the Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos, (562) 916-8501; www.cerritoscenter.com. 8 p.m. $20-$55. —AMANDA PARSONS

sat/02/02

[ART]

Art vs. Art
'CLASH OF THE TITANS' ART JAM

We hate to see this exhibit go, but we love the way it leaves. "Clash of the Titans," Rothick Art Haus' latest installment, is an amicable battle between two exceptionally capable artists: Tom "BigToe" Laura and Ken Ruzic. The result is an array of pieces inspired by the "mighty combat of Greek gods and monsters." There are angry tiki gods, heinous sea monsters, mermaids in peril and a lot of all-around epicness. For the exhibit's closing party, Rothick hosts a panel jam—a "bohemian art party," if you will—with both artists painting live alongside anyone who wants to show up with supplies and join in. It's the friendliest of combats, but no less enthralling.

"Clash of the Titans" Art Jam and Closing Party at Rothick Art Haus, 170 S. Harbor Blvd., Anaheim, (714) 829-8283; www.rothick.com. Noon. Free. —ERIN DEWITT

[CONCERT]

Southern Style
Nashville Pussy

"Born to die in a rock & roll band!" says the title track on Nashville Pussy's redone *From Hell to Texas*, and you know what? They keep doing what they're doing, and maybe they'll pull it off. Since, like, 1996, Nashville Pussy have been pumping out nasty, nowheresville scuzz-rock, as though they were cavemen Kiss or mountain-moonshine-powered Motörhead, and every part of these songs can and will get gross at any given moment. (That guitar tone gets positively venereal sometimes.) If you ever felt rock wasn't rock unless you could put an A and W in the middle, then Nashville Pussy wrote your national anthem. The rest of you, well, wear your fanciest clothes and stand right up front.

Nashville Pussy with El Centro, 7 Dirty Words, the Galway Hooker Band and the Legendary Swagger at the Tiki Bar, 1700 Placentia Ave., Costa Mesa, (949) 270-6262; www.tikibaroc.com. 9 p.m. $15. 21+. —CHRIS ZIEGLER

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sun/02/03

[BENEFIT]

Have a Heart

Orange County Heart Walk

The 33rd Annual Orange County Heart Walk goes iconic-OC this year. Celebrate all that hard fund-raising you've accomplished (and if you haven't yet, get your ass in gear because this year's goal is $1.8 million), and spend Sunday morning traipsing down a special route through Disneyland. The American Heart Association hosts walks across the country to raise awareness and funds to fight cardiovascular disease, the No. 1 killer of Americans. The money raised aids pediatric heart and stroke research, as well as helps doctors get access to the most up-to-the-second information available. Plus, you totally get to run around the Magic Kingdom before it opens to the public. Remember to register online prior to the event.

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Orange County Heart Walk at Disneyland Resort, 1313 S. Disneyland Dr., Anaheim; www.ocheartwalk.org. 6:30 a.m. Donation amounts vary. —ERIN DEWITT

[SWAP MEET]

In With the Old

Musicians Exchange

Guitars, amps, pedals, banjos, accordions, tubas—there's no telling what's up for grabs at the Musicians Exchange at Alex's Bar this weekend. This highly specialized swap meet is limited to the old, crap music gear collecting dust bunnies in the closet. Or anything else you just don't need anymore. Folks are invited to trade, sell or buy equipment—or just hang out at the bar and down a few Bloody Marys. It *is* Sunday Funday after all. Maybe you'll find an old ukulele, perfect for plucking away dreary winter afternoons—or maybe you'll get your hands on a halfway decent drum kit to bang on. It's all possible—as Alex's Bar states, "One man's trash is another man's bass amp."

Musicians Exchange at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com. 1 p.m. Free. —ERIN DEWITT

mon/02/04

[ART]

Pretty Price

'Art Auction 2013: California Underground' Preview Week

In anticipation of "Art Auction 2013: California Underground," the Laguna Art Museum hosts a preview week today through Saturday afternoon, allowing artsy types to peruse selected works by California artists and place their bids early. The big shindig isn't until next weekend, so if your art collection is itching for a new addition, don't miss this chance to view works by more than 100 talented artists of all mediums and genres—before anyone else gets to. The museum's annual art auction is one of the most exciting events in the South County art scene. The soiree raises money for its exhibition and education programs—so help keep art institutions such as this one going strong (and maybe find something to replace that Kinkade poster you've got on the wall).

"Art Auction 2013: California Underground" Preview Week at the Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971; www.lagunaartmuseum.org. 11 a.m. Through Feb. 9. Free. —ERIN DEWITT

tue/02/05

[CONCERT]

Backyard Party

FATHERS & SUNS

Long Beach band Fathers & Suns are trying to match Van Morrison's looseness with the Grateful Dead's laid-back-ness, which means they light up songs with harmonies and then let the lead guitar take a little walk around the block. (See the song "Takin' a Walk," featuring an attempt to capture some of the magic of 13th Floor Elevators svengali Tommy Hall's bubbling electric jug.) And there are plenty of contemporary touches that no '70s ruraldelic band could have even conceived of—drum machine on "All My Friends Are Animals"—but we aren't in the '70s and things aren't so ruraldelic anymore, even drum machines have gotten a little bit of soul by now. If you're lookin' out your back door, you'll probably spot these guys in the next back yard.

Fathers & Suns at the Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; www.prospectorlongbeach.com. 9 p.m. $5. 21+. —CHRIS ZIEGLER

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wed/02/06

[FILM]

Punxsutawney Phil!
Groundhog Day

While belching and barfing flicks may be the current joie de vivre of the Honey Boo Boo masses, during the last great era of moviemaking (that would be the early 1990s), comedies with both brains and benevolence were still coming off the production line. Enter Bill Murray and frequent collaborator/director Harold Ramis (*Caddyshack, Stripes, Ghostbusters*) and a film that can pretty much be called a perfect comedy. It's also Murray's last great work (*Lost In Translation* excepted), as a snarky-sardonic sourpuss who can't figure out why he's stuck in an endless loop of shitty days in a Podunk town—he has never been sexier. Just remember: Don't drive angry.

Groundhog Day at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701; www.regencymovies.com. 7:30 p.m. $7. —STACY DAVIES

[CONCERT]

Boiling Over
Hot Water Music

Floridian punk foursome Hot Water Music sure kept their fans waiting. In 2012, the group released *Exister*, their first full-length record in eight years. But through hiatuses, breakups and reunions, '90s punk diehards remain steadfast and loyal to them. The band's current tour skips around the continent and stops by the Observatory this week, testing the venue's amps with their special brand of loud, fast and crazy. We especially admire their online contest, awarding some fans an opportunity to hang with the group and drink a few beers (specifically Pabst Blue Ribbon). Though not happening at any California shows, slugging back some PBR and avoiding elbows in the pit sounds almost as fun.

Hot Water Music with La Dispute and the Menzingers at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $20. —ERIN DEWITT

thu/02/07

[ART]

State of the Art
'This Is America' Opening Reception

One of the brightest young stars to hit the LA art scene in the past few years, America Martin continues to push avant-garde boundaries, adding sculpture to her already-impressive palate of acrylic works. In a style recognized for its Cubist master origins, yet organically free of imitation, Martin creates cultural explosions of life that vibrate with passion and personality, drawing us into intimate moments and contemplations of people who reflect both our outer and inner selves. Catch her new work, "This Is America," at the JoAnne Artman Gallery, and prepare to fall ears over ankles in love.

"This Is America" Opening Reception at JoAnne Artman Gallery, 326 N. Coast Hwy., Laguna Beach, (949) 510-5481; www.joanneartmangallery.com. 6 p.m. Exhibit runs through March 31. Free. —STACY DAVIES

[FESTIVAL]

Coastal Tunes
Laguna Beach Music Festival

Anything called the Susi Q Senior Center is definitely okay with us. (CCR with John Fogerty/the '70s/beanbags, bongs and acid—fuck, don't get us started!) That it's named after a real person (late, much-loved *Laguna Beach Independent* columnist Elizabeth Howe Quilter) and hosting a free concert puts this on our must-do list during the city's lavish, annual music fest. This year, the six-day extravaganza has a South American flavor—salsa, samba, reggae and more from Argentina, Peru, Brazil and beyond. Beverages and tasty bites abound. The final-night bash features a champagne reception, gourmet dinner with wine pairings, a concert and onstage reveling with the artists. Save the last tango for us, okay?

Laguna Beach Music Festival at various locations throughout Laguna Beach, (949) 715-9713; www.lagunabeachmusicfestival.com. Times vary. Through Feb. 10. See website for additional details. —JACK GRIMSHAW

OC WEEKLY
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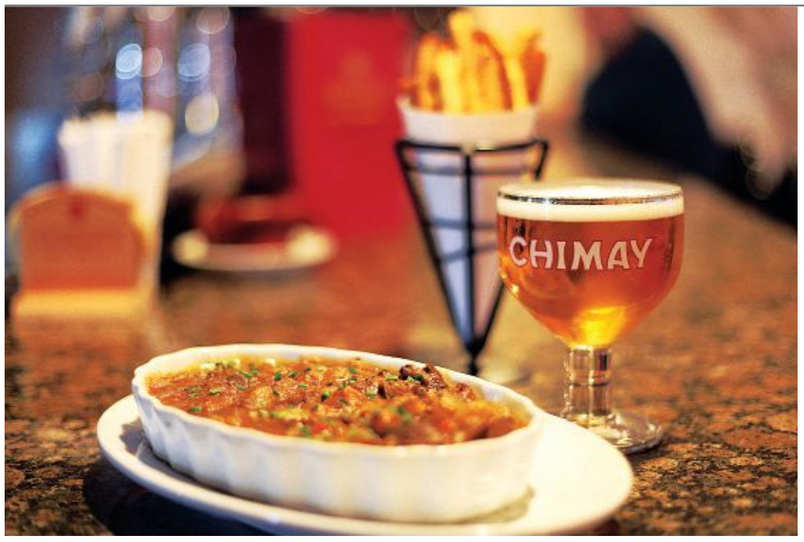

Beer Goggles

The Globe serves Belgian beers and food are wonderful in a place that appears to be from a previous era

BY EDWIN GOEI

You'd be mistaken if you assumed the Globe was just another new-fangled, fashionably modern gastropub. It may bill itself as that, but when you walk in for the first time, you'll do a double take. You may even go back outside to check the marquee to make sure you're in the right place. The restaurant is less than 2 years old, but the room looks as though it hasn't been remodeled since ABBA were on the radio. Booths with the nauseating color of Pepto and a dive-bar dankness suggest it might be a diner that serves green beans from a can, stale coffee and cold pie.

It certainly isn't, but when you're like me, someone who's used to seeing overdesigned and overhyped coastal restaurants that put architectural plans ahead of menus, you don't expect something that calls itself a "Dine Bar" to be less than hip. But the more you settle into those Carter-era chairs and the more you look around at the grizzled regulars at the bar, the more its outdated looks become endearing, especially considering it's located on Main Street in Garden Grove's downtown, arguably the last hipster-free zone in Orange County. The busiest night for the restaurant is also the busiest for Main Street. Every Friday from 4 p.m. to 8 p.m., the entire thoroughfare is blocked off for a classic-car show that culminates with a halfway-decent Elvis impersonator belting it out in front of the legendary Azteca, quite possibly the only Mexican restaurant in America that doubles as a holy worship site for "The King."

Pizza is on the menu, a holdover from the last tenant, and judging by the fact that almost every table had one, it would seem the Globe's regulars prefer things stay the way they are. That's good because owners Michael Pauwels and Marijke Adam, both from Belgium, don't seem to have any intention of updating the space to look as though it's from this decade. I wouldn't have it any other way, either, though I would veer away from the pizza. This is only the second real Belgian restaurant in OC, after all, so why eat something you can get almost anywhere?

Start with a Belgian draft beer poured into a curvy chalice, or try one of more than a dozen Trappist brews, artisan beer produced by a select few monasteries, largely in Belgium. If you're keen on reliving your frat days and are capable of chugging a 70-ounce schooner, the Globe also offers a so-called Chimay Challenge; portraits of the brave souls who've accomplished the feat hang on a wall of fame. But whatever ale or lager you choose, the things to start with here are the Hoppas, the Globe's version of tapas. The rillettes are excellent, small terrines of pork and duck cooked into shreds and left to chill until the fat rises to form a waxy seal. Scrape that off with a butter knife, then spread the pink, nearly melting meat paste on slices of French bread as you would pâté.

Also on this list of bites are candied pecans that shatter into spicy-sweet shards; a warm Bavarian pretzel; and a plate of pencil-thin asparagus drizzled with a syrupy, grain-flecked mustard sauce, then garnished with crumbled prosciutto. Or have the greaseless, hand-breaded, wine-marinated chicken tenders, which are the size of flippers. All are fantastic.

I've yet to try the house-made Gouda croquettes, or the coq a vin, or the charcuterie plate, but I intend to the next time. Any restaurant that serves crepes this buttery and fills them as though they were squat burritos with duck confit, wild mushrooms and melted leeks is sure to also make everything else great—and in generous portions, too. Belgian food, after all, is often described as a cuisine of French quality served in German quantities. This is true of the Belgian frites, thick-cut, home-made fries that come at you in overwhelming amounts. They're fleetingly crisp, not so much golden as browned on the edges, but brought out overflowing from a paper cone when you order any of the entrées.

The frites are perfect with the wonderfully filling beer beef stew—a malty-flavored, chunky, brown ocean of slow-cooked meat hunks, pearl onions and carrots you want to eat in concert with a glass of Leffe Brune, the beer used to simmer the dish. Even the pork-and-veal bratwurst, tucked into a hollowed-out crusty French baguette with a slathering of potent Dijon and sweetly caramelized onions, is served with more Belgian frites than any one person actually needs.

It's about halfway into your piles of fried potatoes that you realize you'll, indeed, need more beer. Perhaps that Chimay Challenge 70-ouncer might not be a bad idea, after all.

IN FLANDERS FIELDS' OF FOOD . . .

PHOTOS BY LAILA DERAKHSHANIAN

THE GLOBE DINE BAR
12926 Main St., Garden Grove, (714) 537-7471; www.theglobeoc.com. Open Mon.-Sat., 4 p.m.-1:30 a.m. Dinner for two, $20-$50, food only. Full bar.

HOLE IN THE WALL
» GUSTAVO ARELLANO

Cal-Mex Shrine

301 CAFE
301 W. Santa Fe Ave., Placentia, (714) 996-8001.

If you haven't checked out our cover story this week, make sure to do it now: It's one big love letter to beer in OC, pegged to promote our latest *OC Weekly*/KCRW Happy Hour, this one scheduled for Feb. 7 at the awesome Bruery in Placentia. Entrance, of course, is FREE, and Taco María, Soho Taco and Seabirds will serve the food ($5 specials!) while everyone gets happy drinking the Bruery's amazing crafted beers . . . in *Placentia?!*

I still have trouble believing that anything edgy, food-wise, is happening in Placentia. Nothing against the city, home to my favorite cousins, badass good-government activists and the spectacular Rubalcava's Bakery, but the food scene there has historically been the most contained in Orange County, a suburb with restaurants only the locals could love. Rose's Pizza, Mini Cafe, King's Teriyaki (which is reopening in April), and the Mexican Bradford Avenue quartet of El Farolito, Q's Tortas, Tlaquepaque,and El Cantarito are all fine, but few outsiders come to these places—most of Placentia's favorite eateries are stuck in the 1980s and proud of it. Even more comfortably provincial is 301 Cafe, a dive screaming for gentrification. The booths are Naugahyde; the long bar bereft of any alcohol is made of wood panels stolen from *Boogie Nights*; the windows are the fogged kind preferred by cantinas; the jukebox stopped updating around Los Cadetes de Linares. Yet here is a reason for outsiders to visit Placentia for culinary reasons, for fabulous Cal-Mex cuisine served for people who grew up on Cal-Mex.

This is where the combo plate rules, where the chile rellenos shine with grease, where the meat of choice isn't al pastor, but chile colorado or verde, where enchiladas and chimichangas dominate instead of regional Mexican. The king of the entrées is the wet burrito, a mass of beef and ever-present melted yellow cheese, with canned red salsa on top. It's a seemingly mundane thing, and the puréed guacamole resembles something out of a *Sunset* article from the Nixon administration. And yet . . . it all works. The salsa served tableside tastes more like New Mexico-style green chile: not just relishy, but with heat. The side of pickled carrots and jalapeños is a wholly Mexi innovation. It's an artifact of another time, but one that remains relevant, such as a date shake or a chicken pot pie. So make sure to visit Placentia three times this year—one for Rubalcava's, another for 301 Cafe and Feb. 7 for the Happy Hour. See you then!

GARELLANO@OCWEEKLY.COM

BLOG ON » FOOD
STICK A FORK IN IT
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The Priestess of Bloody Marys

Emily Corliss of Pizzeria Mozza

On the Line
» ANNE MARIE PANORINGAN

We fondly remember when our team was stalking the progress of Pizzeria Mozza off PCH in Newport Beach. Vague answers to inquiries and liquor-license delays kept us waiting for what felt like forever. Now that they've been open a while, we were able to catch the attention of Emily Corliss. Plucked from the LA locale, she keeps the wood-burning oven hot and her responses upbeat.

LAILA DERAKHSHANIAN

Earliest food memory:
Fish sticks! My mom used to serve them to me. She still talks about how I demanded them every night.
Your best recent food find:
Two years ago, I was in Barcelona and had my first taste of jamón ibérico. They let it cure for four years and keep the pigs on a strict acorn diet. It's amazing.
Most undervalued ingredient:
Vinegar. It gives you that jolt of acid that takes a dish from good to great. And you can use it in sweet or savory dishes.
Have restaurateurs Mario Batali, Lidia Bastianich or Nancy Silverton been by for a visit or meal?
Nancy—who's based on the West Coast—comes out a few times a month and makes it a point to always sit down for a meal when she's here.
Culinarily speaking, Orange County has the best:
Room for growth.
Do you know why there was a delay with the beverage license?
Delays are completely normal. But we were eager to open the restaurant, so we decided to not wait for our liquor license and opened with beer and wine.
What's your favorite item on the menu to dine on?
Wild nettles pizza with Armandino Batali's artisanal salumi and cacio di Roma, a rich sheep's-milk cheese. We get our nettles from the farmers' market, and the combination of the grassy nettles with the spicy salumi and the salty cheese is awesome. Add creamy burrata to that, and you're in heaven.
What do you think of the influx of specialty-pizza shops in the area? Have you tried any of them?
No, I haven't, but the more the merrier.
What's the most popular item on the menu that isn't *pizza?*
Our newest entrées: roasted chicken al diavolo [devil's chicken], which is spicy and juicy and delicious, and our brasato al barolo, a braised short rib with Anson Mills polenta and horseradish.
One food you can't live without:
Peanut butter! It's the world's most perfect food. I like smooth, natural peanut butter. What's great is you can have it morning or night, for sweet or savory uses. Personally, I'm a fan of bananas and peanut butter, but I also like to eat it on toast with honey and butter or mix it into yogurt or into oatmeal. I've also been known to eat it straight, one jar at a time.
Where was your most recent meal?
At Manhattan Beach Post. I had the blistering green beans and the skirt steak with chimichurri. So good!
Best culinary tip for the home cook:
Have confidence! And don't be afraid to fail. That's how you learn.
Most creative pizza topping:
Brussels sprout—we serve this pizza with red onions, panna, guanciale, pecorino and black pepper.
Favorite chef:
The Swedish Chef from the Muppets because he's awesome.
Weirdest thing you've ever eaten:
Working in food, you get used to eating weird things—sweetbreads, hearts, pig tails, intestines—so none of it seems that weird anymore. And when it's prepared right, all those things are delicious! Osteria Mozza in LA makes a great calf's-brain ravioli.

» CONTINUED ON PAGE 32

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EatthisNow
»EDWIN GOEI

More Fried Than Green

Popcorn chicken salad at Guppy House

Can you still call a dish that's half fried chicken a salad? Probably not. But who cares? This, ladies and gents, is the salad you want to eat when you want to say you ate a salad, but you were actually craving something fried and something chicken. I took an order home one night from Guppy House, and to my delight, I saw an acre of bite-sized pieces of deep-fried, battered chicken covering the visible spectrum of the box. What amounts to an order of popcorn chicken tiled the entirety of the large Styrofoam container.

Just to make sure my order was right, I dug beneath the layer of chicken. Yup, there was the salad part, with enough of the fancy spring mix (frisée, spinach, arugula, etc.) to match the bird bite-for-bite. But wait, what's this? There are also pieces of fruit. I found bits of sweet mangoes, pineapple, kiwi, strawberries, raisins, crushed peanuts and corn kernels commingling with the greens and Thousand Island-like dressing. I realized about then that this the was the dish I should've been ordering from Guppy House all along.

I've always enjoyed the Taiwanese-style dive's spice-dusted kernels of popcorn chicken with rice, or by itself as a snack with a big old glass of boba milk tea. But this is a much better way to eat them. The fruit, which is part of the restaurant's shaved-ice-and-ice-cream dessert mise en place, turned out to be the perfect foil to the chicken's crunch and the salad greens' bitterness. Flavor-wise, the sum of its parts becomes greater than the individual components. And though the chicken might outweigh the salad, it's still salad, right? Yes, keep telling yourself that. . . .

GUPPY HOUSE
2730 Alton Pkwy., Ste. 101, Irvine, (949) 851-9788; also at 5642 E. La Palma Ave., Ste. 107, Anaheim, (714) 695-1958; www.myguppyteahouse.com.

DrinkoftheWeek
»GUSTAVO ARELLANO

Restraining Order at the Golden Truffle

I still can't believe that after all these years, Alan Greeley of the Golden Truffle only received a liquor license this past November for his esteemed restaurant—really? It's a testament to Greeley's eternal Costa Mesa party that no one ever noticed, that everyone was perfectly fine getting intoxicated on the beer and wine and the spectacular, ever-changing food.

But now that the Golden Truffle does possess a liquor license, it's boldly diving into the craft cocktail game, with classics such as Sazeracs, Negronis, Cuba Libres, Pimm's Cups and martinis out of a *Mad Men* revival (sans the douchebaggery) already wowing lushes. It's not a museum of standards, though; the booze menu also features original drinks, none with a better name than the Restraining Order.

THE DRINK
Made of reposado tequila, Aperol and celery bitters, the drink is as scandalously wonderful as its name. I've never been a fan of Aperol, but the celery bitters (!) enliven its syrupy taste with a slight saltiness and toastiness. Meanwhile, the reposado is Agave Underground, a tequila with headquarters in Irvine that leans toward the sweet side. Together, all the components create a drink that's almost like mezcal: furtively bold, slightly smoky, light on the palate. The celery garnish is only there to look purty, but no worries: the Restraining Order shows Greeley means business and still has his wicked sense of humor intact. Now, imagine what the Golden Truffle can do once the rookie bartender jitters wear off. . . .

THE GOLDEN TRUFFLE
1767 Newport Blvd., Costa Mesa, (949) 645-9858; www.goldentruffle.com.

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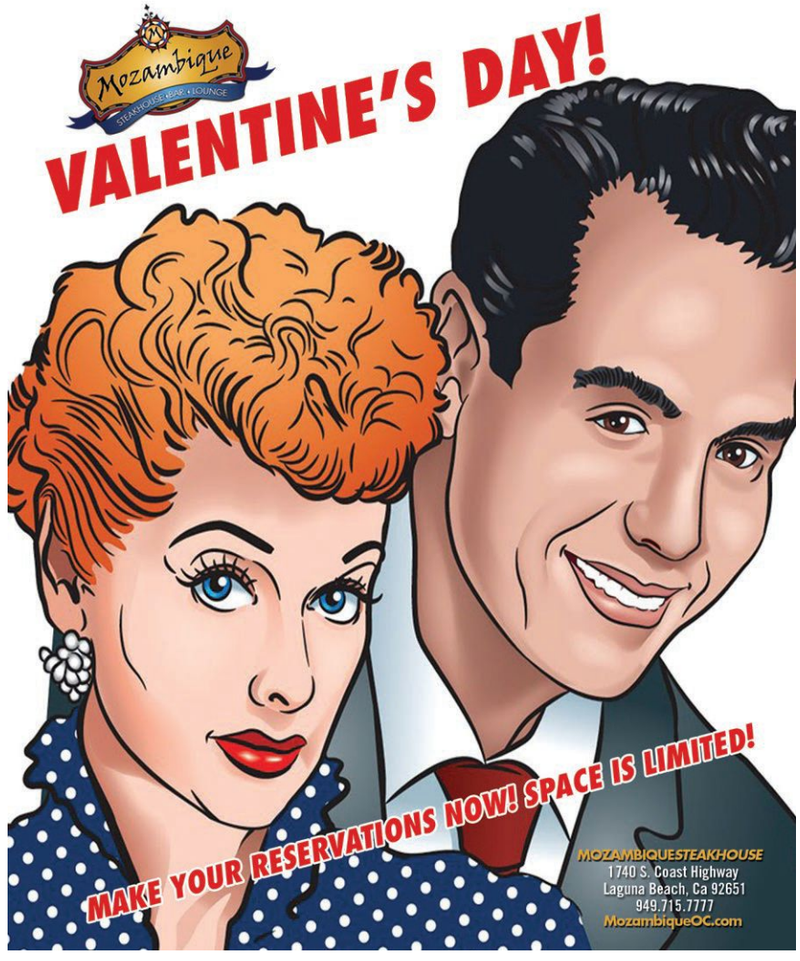

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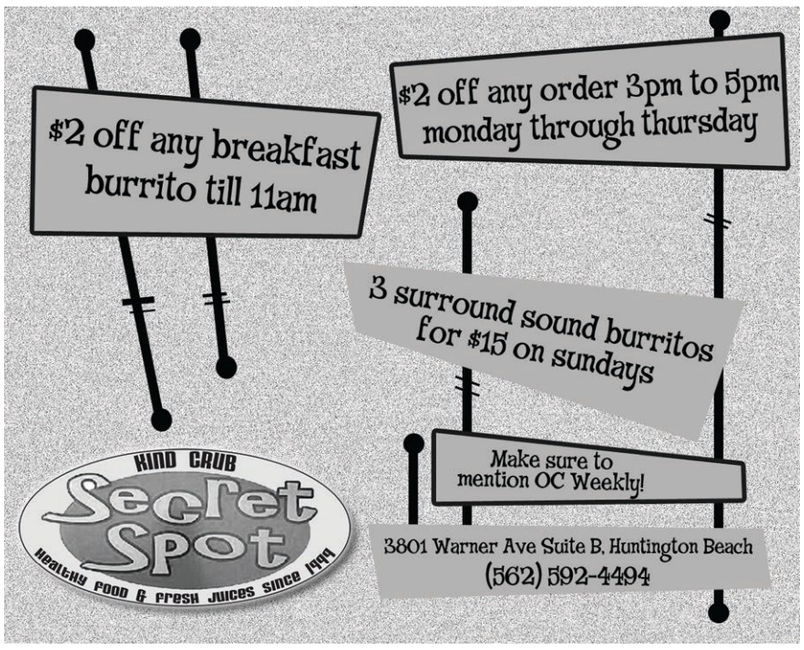
IRVINE, CA



Chain Drinking

Rock Bottom Restaurant and Brewery straddles the line between corporate and pub

Long Beach Lunch

» SARAH BENNETT

Most people who live in Long Beach love the fact there aren't a lot of corporate chain restaurants. Bustling dining districts such as Belmont Shore and Bixby Knolls are full of quality, locally owned eateries.

But the Rock Bottom Restaurant and Brewery on the corner of Ocean Boulevard and Pine Avenue has retained a local following for more than a decade, thanks, in part, to its homey interior and Mug Club benefits for beer-drinking regulars. A few months ago, however, the Colorado-based chain refreshed the Long Beach restaurant—redesigning the layout, adding new food adventures to the menu and eliminating the Mug Club in lieu of a more upscale Rock Bottom concept. Intrigued, especially by the addition of "more Southwest-influenced" food items, I scheduled a lunch meeting at the updated location.

The vibe at the new Rock Bottom is different—less oversized neighborhood bar, more Yard House, BJ's, even P.F. Chang's. Dark booths sit on elevated platforms, and cushy bar stools surround long, banquet-style tables. The brewery, once hidden behind walls, is far more visible now, but the handwritten chalkboard of homegrown beers (such as the Pine Ave. Pale and Great White Wheat) has been replaced by a digital menu board that displays offerings in a chalkboard font. After trying tasters of some of the new beers—the black IPA was the best, a well-crafted balance of hop bitterness and roasted malt flavors—my group ordered some appetizer nachos, and I decided to try the $7.95 "lunch enchiladas" plate off the list of lunch specials. True to Rock Bottom's pub-food roots, the nachos were hugely portioned and perfect for sharing. Topped with cheese, black beans and (canned) jalepeños, the platter was a simple enough starter on its own, but the heap of chunky, fresh guacamole meant the whole table was scrambling for a chip to dip. Stay clear of the milder-than-mild wannabe salsa in the middle, though. It might as well be a chunky pasta sauce.

My enchiladas were generous as well—two corn tortillas lightly fried, then filled with chicken, corn and gobs of oozing cheese, all covered by a tomatillo verde sauce and fresh pico de gallo (way better than the nacho "salsa"). The dish also came with my choice of side (I got the black beans, which came Cuban-style with a spicy kick), plus a soup or salad, making it one of the better corporate lunch deals in downtown.

Aside from a mix-and-match of red-sauce-free Mexi food options that has been combined under the umbrella term of "Southwest," there aren't a lot of lighter lunch choices at Rock Bottom. If you're really craving the fried chicken, macaroni and cheese, New York steak, or a "2 a.m. Burger" (a burger with a fried egg, hash browns and bacon on it), you should probably go for dinner, when you can wash it all down with a few extra beers.

ROCK BOTTOM
1 Pine Ave., Long Beach, (562) 308-2255; www.rockbottom.com.

The Priestess of Bloody Marys

» FROM PAGE 29

You're making breakfast. What are you having?
Bloody Marys!
How do you garnish them?
This is a very serious subject. In my family, a good Bloody Mary has to contain a good amount of horseradish, Worcestershire sauce, Tabasco and black pepper. We also add celery bitters, which is an interesting twist. But to really amp it up, get a jar of pickled green beans and use the juice in your mix, plus some fresh lemon juice. Then garnish with a few whole, pickled green beans.
Weirdest customer request:
A man once insisted we set aside all health-code regulations and present his soft-shell crab to him *live* at his table prior to preparing his dish. We did not oblige.
Where did you grow up?
First in the San Fernando Valley, then in Agoura Hills until I graduated from high school. I went to USC and stayed in [LA] after that, so I've never actually lived anywhere else.
Are you superstitious?
No. I was born on Friday the 13th, and I'm convinced that means stepping on a crack or walking under a ladder means good luck. Now, phobias? That's a much longer answer.
So name some.
Spiders. Yes, that's definitely the worst. Big-bodied spiders are the worst—worse than the ones with big legs. Sharks, for sure. Actually, ocean or lake water in general because of unidentified, scary fish and critters. Planes for obvious reasons. Tight spaces. The dark. . . . I should stop now.

PIZZERIA MOZZA
800 W. Coast Hwy., Newport Beach, (949) 612-9579.

THREE OLD MEN AND A BABE

Golden Boys

Stand Up Guys is a blow to Al Pacino's legacy

BY ALAN SCHERSTUHL

Please, for his own good, somebody clap Dustin Hoffman into a chastity belt. Based on what Al Pacino suffers in *Stand Up Guys* and the identical humiliations visited upon Robert De Niro in *Little Fockers*, it seems Hollywood will not be satisfied until it has speared a hypodermic into the pill-engorged erection of every remaining leading man of the 1970s.

In Pacino's case, the setup is that he's an old-time gangster named Val who's just been released from almost three decades in lockup. His pal Doc (Christopher Walken) duly takes him to one of those movie brothels at which all the sex workers resemble Victoria's Secret models. But Val can't perform—he announces this for all to hear, as he's a movie character and not a person. So the boys rob a pharmacy, Val gulps down a mouthful of Bob Dole pills, and any audience member who has seen a comedy in recent years can predict the next 20 miserable minutes. Why Val doesn't see disaster coming is a mystery. He has bragged that in prison, he could watch Starz, so he has certainly endured some Meet the Parents sequels.

It plays out as you would fear. Yes, Val, potency restored, returns to fuck his whore (he finishes four times, he shouts to anyone within earshot). Yes, the actor who played Sonny in *Dog Day Afternoon* winds up in a hospital bed, the sheets rigged with some pitch-a-tent prosthetic hard-on. And, yes, a doctor must prick said hard-on with a needle on loan from the *Saw* movies, in this case not to inject medicine, but actually to draw blood. And, yes, all of this is exactly as funny as it would be in real life: Imagine watching someone you've known for years and have come to respect getting stabbed in the dick by a doctor.

Because he's a movie character, Val rallies from this ordeal and is immediately game for a full night's worth of adventures, including a couple of fights, some grand-theft auto, three visits to the same diner, and two more cases of breaking and entering. Around 4 a.m., Val and Doc somehow gain access to a backhoe (are there rental places open?). And there's a return visit to the brothel, where Alan Arkin—playing a near-death associate sprung from an old-folks' home—takes on two working girls at once. Without medical enhancement, he somehow leaves both bewitched and literally begging for more. It's shameless, the same "ladies love dead meat" joke played on Madeline Kahn in *Young Frankenstein*.

There is a plot to all this. The crime lord who rules this any-city has charged Walken's Doc with offing Pacino's Val immediately upon Val's release (murdering his dignity isn't enough). But the movie is really about the slow demolition process of old men aging in the public eye. Pacino and Walken hobble gingerly about, director Fisher Stevens affording them no vanity. Pacino's face has puddled, now all jowl and whiskers, and his voice has taken on a wet, rasping undertone somewhere between a cat purring and the coring of cabbages. He yaps and yaps, but only on occasion does he gather any of the old power, most notably in a scene in which he has to beg a posse of club hotties to even consider a dance with him.

Like De Niro these days, Pacino seems to have been drained of whatever the world originally loved about him—perhaps those jokey crotch needles lanced something vital. Walken, meanwhile, has stiffened into himself, becoming more funny without losing what's imposing in him. Here, as in *Seven Psychopaths*, he even manages to seem a bit wise as he carries on his lifelong exploration of English-language syllables, each of which he pauses over, briefly considers and seems to find is not a clean fit for the next. Of all the '70s-made men who have been made, by age, into comic figures, only Walken seems in control of what makes him funny.

The film is appealingly grubby and scored to great soul singles from the days of its leads' primes. It's also surprisingly violent for a movie steeped in *Cocoon*-style "old folks like sex" jokes and surprisingly sentimental for one in which a rape victim—in a gag stolen from *Scrooged*, of all things—jokes about loving *The Nutcracker* before taking a bat to the balls of her assailants. (Walken and Pacino also keep tossing out the "I'm here to kick ass or chew bubblegum" line from John Carpenter's *They Live*. Since when does Al Pacino look for tips on coolness from "Rowdy" Roddy Piper?)

Looming over all of this is supposed to be the question of whether Doc will kill Val, especially as their night wears on and their adventures become more worth bonding over—and unbelievable. But by the end, the feeling the movie inspires isn't suspense, but rather relief: Thank God the producers behind *Grumpy Old Men* and *The Sunshine Boys* didn't yet have Viagra to joke about.

STAND UP GUYS **was directed by Fisher Stevens; written by Noah Haidle; and stars Al Pacino, Christopher Walken, Alan Arkin and Julianna Margulies. Rated R.**

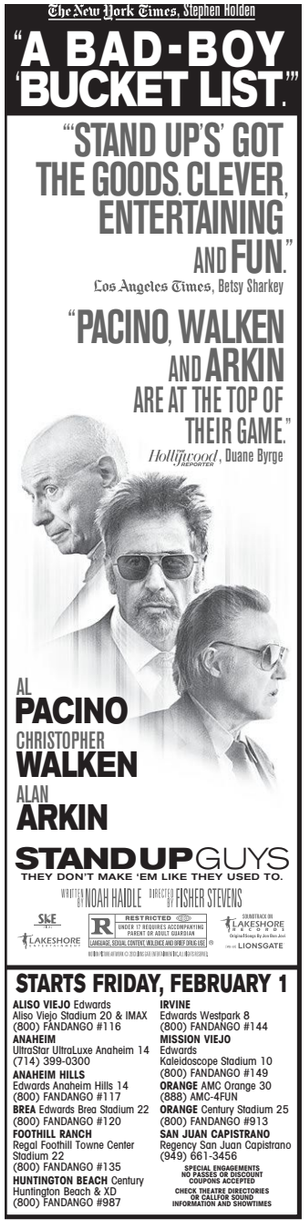
All of this is exactly as funny as it would be in real life: Imagine watching someone you've known for years and have come to respect getting stabbed in the dick by a doctor.

opening

MOVIE 43 I saw an opening-day matinee of *Movie 43* at a theater where they hadn't bothered to put the title on the marquee, with a sparse audience composed entirely of single men, one of whom was puffing on a no-tobacco e-cigarette throughout. When I got home, I discovered that a pigeon had shit in my hair. These are pretty much the perfect circumstances under which to view this sordid sketch-comedy gang bang, slippery with bodily fluids, from a screenplay that might have been written over an all-night poker game bull session, all loosely strung together by a framing device in which an aspiring, perspiring screenwriter (Dennis Quaid) holds a studio exec (Greg Kinnear) hostage, hoping to get his obscene magnum opus made. *Movie 43* was shot over the course of years by a host of celebrity guest stars doubling as guest directors, though official attribution goes to Peter Farrelly, who handled the leadoff skit. Setting the tone of what's to come, this involves Kate Winslet on a blind date with Hugh Jackman, who unwraps his cashmere scarf to reveal a neck goiter that looks like a scrotum and testes, which he proceeds dips into drawn butter. What else? More stars than *It's a Mad, Mad, Mad, Mad World!* More body horror than the Cronenberg filmography combined with *Hated: GG Allin and the Murder Junkies!* The blank, shoe-button eyes of Seth MacFarlane! It's the kind of thing you feel you should laugh at through a phlegmy, hacking cough—and it does get laughs, if inconsistently, predictable given the circumstances of production. And where most movies fade within hours, I see a bright future ahead for this *sui generis* work, which will be passed around sixth grade classrooms by odd-smelling kids for years to come. **(R)** Nick Pinkerton. *Countywide.*

OSCAR NOMINATED SHORTS There's scant dialogue but plenty of eloquent storytelling in the five animated short films up for a 2013 Oscar, all of which—along with their live-action and documentary counterparts—- will get a pre-award show release. Save for a *Simpsons* segment, this year's nominees are mute and expressionistic. With evocative elegance, they convey both plot and emotion through sumptuous, stylized visuals, be it the black-and-white romanticism of "Paperman," the tale of an office worker using paper airplanes to connect with a potential love, or "Adam and Dog," which details with Hayao Miyazaki's grace the Garden of Eden origins of man's relationship to his canine best friend. In its blend of artistry and poignancy, though, none can quite compare with the Claymation majesty of "Head Over Heels." The dramatic category is far more uneven. Three of the nominees milk youthful distress for melodramatic pathos. Manipulative heartstring-tugging is also characteristic of "Henry," an Amour-lite saga of an old man increasingly aware of his own Alzheimer's. (It's still wrenching, though.) More entrancing is "Death of a Shadow," the story of a killed World War I soldier tasked, in the afterlife, with photographing the shadows of the dead. Leave it to the documentary field to wrestle with hardship and mortality, with the five nominees linked by their shared interest in struggles to survive, whether it's Rwandan children making an epic trip to seek heart surgery in the Sudan in "Open Heart," cancer-stricken women searching for companionship and catharsis at a local beauty shop in "Mondays at Racine," or retired Florida senior citizens coping with loss in "Kings Point." "Inocente," meanwhile, is a powerhouse, a first-person account of a 15-year-old homeless girl grappling with a mother who once tried to kill her, all while working on an art show. **(Not Rated)** Nick Schager. *Regency South Coast Village, Santa Ana.*

STAND UP GUYS See "Golden Boys," page 33.



ongoing

ARGO Set amid the 1979-1980 Iran hostage crisis, *Argo*, Ben Affleck's third directorial effort, is a "gritty" historical drama overwhelmed by its love of Hollywood as an inventor of imaginary narratives with real consequences, a great generator of American bedtime stories whose magic works on suburban kids and foreign enemies alike. After an Iranian Revolution for Dummies Prologue, the movie proper begins with the November 4, 1979, attack on the U.S. embassy in Tehran. While 52 Americans are held hostage, six embassy workers manage to escape, ultimately hiding out at the home of Canadian ambassador Ken Taylor (Victor Garber). Determined to smuggle the houseguests out of Iran by disguising them as a film crew on a location scout, CIA exfiltration expert Tony Mendez (Affleck) enlists the help of John Chambers (John Goodman), a movie makeup artist, and Lester Siegel (Alan Arkin), an old-school producer Chambers pulls off the lifetime-achievement circuit to give the "production" credibility. (In real life, Chambers won an Oscar for *Planet of the Apes*; Siegel is a composite). Between hokey wisecracks ribbing industry idiocy, the trio seizes on a dusty script for a *Star Wars* rip off called *Argo*. The great movies of the period *Argo* depicts, even period pieces, were about the American experience in the moment they were made. *Argo* doesn't reflect who we are now so much as it argues for what Hollywood can be. It's an embodiment of the kind of quality adult film that really shouldn't be an endangered species, and a love letter from Affleck to the industry that made him, shunned him, and loves nothing more than to be loved. **(R)** Karina Longworth. *Countywide.*

BARBARA Set in East Germany in 1980, Christian Petzold's superb *Barbara* is a transfixing Cold War thriller made even more vivid by its subtle overlay of the golden-era "woman's picture," the woman in question being Dr. Barbara Wolff, brilliantly played by Nina Hoss in her fifth film with the writer/director. Yet Petzold intricately retools genre rather than slavishly adheres to it, using familiar templates to offer fresh perspectives on historical rifts and wounds. We first see Barbara—lean, rigid, remote—stepping off a bus a mere minute before beginning her new job at a pediatric hospital in a province in the German Democratic Republic. Previously employed at a prestigious clinic in Berlin, she has been reassigned to the boonies as punishment for applying for an exit visa. "She won't even be one second early," Stasi agent Klaus (Rainer Bock) says to André (Ronald Zehrfeld), the hospital's burly head physician, as both men stare at the blond M.D. from a window two stories above. Klaus and his state-security goons appear at Barbara's doorstep or linger in parked cars outside her apartment building intermittently, just long enough so that their reign of terror sticks in the mind without overwhelming the movie. Tense and impeccably plotted, Barbara is punctuated by indelible details and builds to an act of enormous sacrifice that links our heroine to the great maternal altruists of '30s and '40s cinema whose names also served as film titles (Stella Dallas, Mildred Pierce). But unlike those martyrs, Barbara's action is impelled not by masochism or self-abnegation but by a sense of duty both to herself and her vocation. **(Not Rated)** Melissa Anderson. *Edwards University Town Center 6, Irvine.*

BROKEN CITY Prodigious early success has hung like a sword of Damocles over the careers of twin-brother filmmakers Allen and Albert Hughes, who burst onto the scene like a roman candle with their brilliant 1990 debut, *Menace II Society*, then spent the next two decades churning out proficient but ephemeral studio-backed genre films (the best of which, *From Hell*, brought a sprawling, Altmanesque social panorama to the Jack the Ripper story). Now Allen Hughes has gone solo, and the result is an even bigger letdown: a flaccid, poor man's *Chinatown* starring Russell Crowe as a New York City mayor campaigning for re-election and Mark Wahlberg as the disgraced ex-cop turned private eye hired to spy on the mayor's adulterous wife (Catherine Zeta-Jones). Nothing is quite as it seems—unless, of course, you've ever seen a movie about big-city political corruption before—and soon the naïve Wahlberg finds himself the magic ingredient in an insidious brew of billion-dollar real-estate deals and coldblooded murder. Almost but not quite silly enough to work as camp—this ex-cop's girlfriend tries to make it as an "indie film" star—*Broken City* slogs through such fatigued plot "twists" as having one character confess to another without realizing he's being recorded. The actors look generally unhappy to be here, most of all Crowe, who seems even more miserable than he did in *Les Misérables*. **(R)** Scott Foundas. *Countywide.*

DJANGO UNCHAINED After the ebullient Holocaust fantasia *Inglourious Basterds*, Quentin Tarantino takes his whole blood-spattered historical tent show on the road, this time putting down stakes in antebellum Dixieland. Jamie Foxx stars as the captured runaway slave of the title, given his freedom by an unlikely savior: a German-American bounty hunter (Basterds Oscar-winner Christoph Waltz) who trains Django to become his partner. Together, they make their way toward a sprawling Mississippi plantation known as Candyland, where Django's estranged bride, Broomhilda (Kerry Washington), lies in wait, under the thumb of a foppish master (Leonardo DiCaprio) and his septuagenarian house slave (the astonishing Samuel L. Jackson). Wagnerian hellfire ensues, though Tarantino's true reference point is a century of Hollywood cinema's failure to engage with the ugly realities of the "peculiar institution," from Gone With the Wind to Spielberg's Lincoln. Some high-minded critics and cultural arbiters still can't bring themselves to take Tarantino seriously as an intellectual, but like all of the best pop art, *Django Unchained* is both seriously entertaining and seriously thoughtful, rattling the cage of race in America on-screen and off. **(R)** Scott Foundas. *Countywide.*

GANGSTER SQUAD Originally slated to open in September 2012, *Gangster Squad* was delayed when the movie-theater shooting in Aurora, Colorado, suddenly made a scene of gunfire in Grauman's Chinese Theatre "inappropriate." But released any time, the movie would be a crime against cinematic sensibility. As *Gangster Squad* opens, boss Mickey Cohen (Sean Penn) is the snake in the West Coast Eden of prosperous Los Angeles circa 1949. Los Angeles Police Department Sergeant John O'Mara (Josh Brolin) is offered the chance to put together an unofficial unit to bust up Cohen's rackets. The only other squad member given a story line to himself is Ryan Gosling's Sergeant Jerry Wooters, who takes up with Cohen's arm candy (Emma Stone); this gives Gosling occasion to ply his shy-heartthrob trade, the sheepish boy showing off his cantaloupe biceps. It would be the film's silliest performance were it not for Penn donning a pound of putty to play Cohen—his smushed mug would suit a *Dick Tracy* villain. All of the usual cop-opera conceits—"duty," "badge of honor," "fraternity"—get trotted out, but it's only the pummeling violence that stirs director Ruben Fleischer's interest. Gangster Squad caroms from crime to retaliation, from tommy gun assassination to a power drill through the head to a pistol whipping, every bloodletting hyped by Steve Jablonsky's score or peppy period tunes counterpoised for ironic effect. In reducing the great themes of the Warner Bros. crime-film legacy to many bases to be rounded, *Gangster Squad* desecrates the symbols of the movies it alleges to homage. **(R)** Nick Pinkerton. *Countywide.*

THE GUILT TRIP In Anne Fletcher's buddy comedy *The Guilt Trip*, Seth Rogen is Andy Brewster, an organic chemist frustrated in his entrepreneurial efforts at selling the natural cleaning product he has invented. About to embark on a multi-city sales jaunt, he invites his mom (Barbra Streisand) along, ostensibly to spend time with her, but with the hidden agenda of hooking her up with an old boyfriend at journey's end. Pairing Rogen and Streisand turns out to be inspired. The wisp of a plot serves as a platform for some strong comic dynamics, the only semi-important thing the film has to offer. For an internationally famous doyenne who lives at a magnificent and heightened level of existence involving ambient harp glissandos and lilac fragrance, Streisand offers a spot-on portrayal of a retired, middle-class Gap aficionado. Andy's multiple agendas and internal resistance to the fact that he kind of wants his mom's help challenges his affable shlubbiness. Their exchanges have the ructious affection of long acquaintance, and the tight focus on the characters yields a narrative gentleness that's only surprising in a landscape of gross-out comedies, some of which Rogen has written himself. *The Guilt Trip* tees up scenes involving an eating contest, a strip club, and a casino, which in an overdetermined, situational film would have resulted in projectile vomiting, an embarrassing lap dance, and hitting the big jackpot. At each turn, Dan Fogelman's script instead veers back to the filial relationship and the complications therein. **(PG-13)** Chris Packham. *Edwards Aliso Viejo Stadium 20, Aliso Viejo; AMC Orange 30, Orange.*

OC WEEKLY
ZONE PAGES

TO VIEW THE ZONE PAGES FOR YOUR AREA, PLEASE FLIP TO THE BACK OF THIS BOOK.

Mirror/ Mirror

The Balcony mixes bishops, whores and judges to beautifully show they are we, and we are they

BY JOEL BEERS

WINGS OF DESIRE

KIRK HUFF SCHENCK

Marlon Brando's character said it most succinctly in the 1953 film *The Wild One*. When asked what he was rebelling against, he replied, "Whaddya got?" Three years later, Jean Genet's play *The Balcony* would make the cop-hating character of Johnny seem an adolescent punk. Choose a target, and chances are Genet either mocked or condemned it: religion, the military, the legal system, revolutionaries, counter-revolutionaries, rich people, poor people, reason, emotion.

The only thing that emerges unscathed from the torrent of Genet's inflammatory critique of hypocrisy and artifice in real and imagined life is the act of prostitution, which plays a major role in this play, since most of it is set in a brothel, called the Balcony. But what a brothel! While some of the studios may feature actual sex, the rooms that bear witness in Genet's frenetic imagination are those in which ordinary people dress up as bishops, judges or generals and enact bizarre rituals of power play, barking at or pleading with their paid whores.

But there's also a revolution going on. And soon, these quite-ordinary people are exalted to the positions they merely fantasized about. Or maybe they're not. It's really hard to tell because *The Balcony* is one of the most mind-fucking plays to ever ejaculate from a brilliant, if profane, mind. It's an undeniable masterpiece of 20th-century theater, but one that is so dense and superficial, so volatile and ambiguous, so revolutionary and yet steeped in the trappings of traditional theater (lofty language, ornate costumes) that it's as difficult to wrap one's mind around as it is to mount.

And that makes it so fitting as the first show to be produced in longtime *Weekly* contributor Dave Barton's inaugural season as programming director at STAGES-theatre. Never one to shy away from the polemical or the perverse, it's a wonder it's taken so long for the man who formerly helmed the Rude Guerrilla Theater Co. and the Monkey Wrench Collective to get around to doing *The Balcony*. And while it's an obvious choice for Barton, it's a bold step for STAGES, Orange County's most established storefront theater and one that has mounted its fair share of deep, heavy, dark plays, but has also paraded an equal amount of audience-friendly, non-threatening pieces (one reason why it has lasted 21 years).

And make no mistake: *The Balcony* is a threatening play. It's anything but escapist entertainment. The battles Genet wages, the targets he rails against, the assault on the values and rituals of what he sees as a corrupt and indolent society—none of these is limited to the character or forces in the play. This is also an attack on theater audiences, a house of mirrors designed to reflect what the playwright viewed as the distorted reality we all accept, consciously or not.

Directed by Barton and Jeremy C. Hohn, this production does a fine job of capturing the trajectory of Genet's fevered imagination. Yes, it's quite long (nearly three hours, counting two intermissions), and it's tempting to tune out during some of the longer passages, but the ensemble hurls itself at the material with abandon. While there seems to be an element of menace or gravitas missing (Genet himself said the scenes in the brothel "should be presented with the solemnity of a Mass in a most beautiful cathedral"), the cast mines every bit of humor possible. Sean Hesketh, as the Bishop, and Adam Poynter, as the General, are particularly effective in being both perverse and parodies of themselves. Equally funny is Jack Millis' turn as the Envoy, who is probably the closest thing to a stand-in for Genet in his brutal honesty yet equally ambiguous flair.

But where this production most shines is in its two most important roles: Irma, the brothel's madam, and the corrupt Chief of Police. Cynthia Ryanen and Rick Kopps are outstanding: complicated, cunning, ruthless, soft, tortured, vain, powerful and powerless. If they never worked again on a local stage, they'd leave legacies based solely on their performances in this play.

There is a lot to write about any production of *The Balcony*. And people have done so, exhaustively at times. Answers to the myriad questions that may be raised in an audience member's mind do not surface easily. Nor should they. Just as Genet was one of the most fascinating literary figures of the most recent century, *The Balcony* is one of its most fascinating plays. It's best to walk in with whatever reference you have, and then spend some time trying to figure out what you just watched, and then research it. It's worth it.

And don't worry if you see yourself in the play. Literally. The three long mirrors that frame the back of the stage are constant reminders that we are just in a theater, merely watching a play. What happens in that theater is no more real than what goes on in our homes. The masks we choose to wear, venerate or believe are no different in or outside the theater. And we're all in this weird fucking existence together. Just as a judge needs a thief to legitimize his role, or a bishop needs a sinner, a play needs an audience. We are all johns and whores, all engaged in our own private—and public—Balconies.

THE BALCONY
at Stages Theatre, 400 E. Commonweath Ave., Fullerton, (714) 525-4484; www.stagesoc.org. Fri.-Sat., 7:30 p.m.; Sun., 5 p.m. Through Feb. 16. $18-$20.

TrendZilla
» TAYLOR HAMBY

Double-Digit Deodorant

According to any chick who has ever brought up deodorant in casual conversation, those who use antiperspirant are going to sprout a second head from their armpits or die by their next birthday due to all of the aluminum. But the National Cancer Institute has said that no conclusive evidence exists to support the claim the metal causes breast cancer. Who's right? All I know is deodorant is a comfort product: made to make you feel comfortable about yourself and those around you comfortable enough to stand nearby. Whether you're a granola gal or the type of person who needs the super-luxe designer edition of anything (even something that goes on your armpits), there's a deodorant out there for you. Here are three hip ones:

Lavanilla Laboratories' "The Healthy Deodorant" has been getting buzz as the holy grail of natural deodorants. It comes in a variety of vanilla-based scents, and while the scents aren't amazing, they don't have that health-food-store smell either. It is formulated without aluminum, parbens or sulfates; goes on silky-smooth and clear; is non-irritating—and is vegan, too! Lasts for about 10 hours and actually keeps you relatively dry for not being an antiperspirant! *Available at Sephora; $18 for 2 ounces or $10 for 0.9 ounces.*

Donna Karan Cashmere Mist antiperspirant is the cult favorite of deodorants (there really is such a thing). It offers sweat protection and a luxurious scent that's similar to a sultry powder. It goes on smooth, lasts all day and is great for sensitive skin. It does leave a white residue and contains a bunch of chemicals—including the dreaded aluminum. *Available at your finer department stores; $20 for 1.7 ounces.*

Derma Doctor's Total Nonscents maximum-protection antiperspirant has a brightening agent that lightens the skin of your underarms—talk about First World problems! But if you're the kind who's concerned with that sort of thing and aren't too wary of a product that changes your skin tone, this may be for you. It's really gentle despite its transformative powers; keeps all day clear, wet and scentless; and can be put on right after shaving without stinging. But get ready to cough up a pretty penny! *Available at Sephora; $28 for 3 ounces.*

TAHAMBY@OCWEEKLY.COM

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WE'RE ON A COUCH

Songs in the Key of Ewww

Our five favorite dirty parody tunes

BY ALI LERMAN

We all know comedians are funny (or at least they'd better be), but there is something to be said about someone who has the skills to take the joke to a whole new level by parlaying it into a parody song. We're not just talking about the clean classics of the Weird Al variety. No, some of the best parody songs are as filthy as they are catchy. And if a song can simultaneously make us laugh and gross us out, you best believe we're big fans. Whether it's a parody of something that deserves to be made fun of or an original bit, comedic genius is usually the outcome. Here are our picks for the Top Five Dirty Comedy Songs.

5. *SOUTH PARK*, "GAY FISH"
If you're a *South Park* fan, the highlight of season 13 is Kanye West's meltdown over the track "Fishsticks." In 2009, creators Trey Parker and Matt Stone stepped up their game with a genius parody of West's song "Heartless" called "Gay Fish." The premise came from West being the only one unable to get a joke about liking fish sticks in his mouth, thus making him a gay fish. Try to not get thrown off by all this highbrow humor over here. West later took to his blog to tell the world it "hurt his feelings," which of course made us love the song even more. Sample lyrics: "I really get around/I'm the slut of the sea/When I say I've got crabs/I mean it literally." Seriously, what's not to love?

4. THE LONELY ISLAND, "JIZZ IN MY PANTS"
Saturday Night Live used to be so good, especially when you could look forward to one of the many epic "*SNL* Shorts." The Lonely Island have had a hand in teaching us many valuable lessons in the name of comedy, such as proper boat etiquette, putting your dick in a box, being a mother lover, and being crazy and cool at the same time. Scratch that. Just crazy. When it comes to the song "Jizz In My Pants," remember that it doesn't matter if you are in a store, a club, a car or even eating a grape (what?), nothing says spells hilarity quite like a man's spastic, wide-mouthed "O" face.

3. BOB SAGET, "MY DOG LICKED MY BALLS"
Some might say there is nothing in this world as wholesome as the love between a man and his dog. Enter Bob Saget. In case you didn't get the memo, Saget isn't anything like Danny Tanner. Saget may be long removed from his *Full House* days, but that doesn't mean he can't deliver a teachable moment anymore. In his country-tinged bestiality tune, "My Dog Licked My Balls," there's one valuable nugget of info: Sometimes, you get really drunk, and your dog licks your balls. Especially if he's 1 foot tall. Or if you picked him up at the mall. Who knew one day he'd lick your balls? With every chorus, Saget takes "dog lover" to the lowest, most disgusting denominator. And we love him for it.

2. ADAM SANDLER, "MEDIUM PACE"
He is a man of many talents. Some might even label him a triple threat. Adam Sandler's an amazing standup, is an all right actor, and he actually has a pretty decent set of pipes when he is taking his singing seriously. When it comes to the Sandler song "Medium Pace" off his 1993 comedy album, *They're All Gonna Laugh At You*, it smacks of a beautiful love ballad. But if you thought that would lead to a glimpse of his softer side, you'd be horribly wrong. Seconds into the track, a satanic Sandler comes out and it leads into mentions of a shampoo bottle, shaving pubes, jerking off, dildos, tucking and humiliation, which kind of takes the romance level down *juuuuust* a tad.

1. TENACIOUS D, "FUCK HER GENTLY"
Comedy rock duo Jack Black and Kyle Gass are a gift from the rock & roll gods. Case in point: "Fuck Her Gently," which tops their catalog of filthy-yet-funny songs from their incredible, self-titled collection of tracks. Thanks to this catchy Tenacious D tune, you can learn there is a lot of give and take when it comes to the art of lying down with your mate. It's not hard to see that when it comes to writing a love song, these guys always go deep.

WE'RE IN THE GREEN ROOM

Returning to the Nest

Post-hardcore heroes Finch are back (again)

BY REYAN ALI

Finch always did have a thing for drama. The sound from their instruments was made for scoring monumental funerals and back-alley melees. Their lyrics, too, preferred the morose and murky. On more than one occasion, they sounded seconds away from tossing themselves off a ledge. With "Post Script" off 2002's *What It Is to Burn*, the band's first record and finest hour, someone actually jumps.

Picture the group—then, a pack of late teens from Temecula—performing the song on a 3,000-foot-high perch over an ocean. They start 40 feet from the brink, scooching closer with each note. By the time they reach the song's throat-shredding finale, they're right by the edge. The song strikes and briefly holds its peak, allowing Nate Barcalow to make the sacrifice first. A tortured soul in skatewear and proto-scene-kid bangs, Barcalow grinds his vocal cords for a goodbye: "Take a breath/Now let it out/The worst is over for now." He leaps, plunging downward like a bullet and creating a massive splash. Instead of perishing, he somehow survives, bobbing up with a Cheshire Cat grin. That's "Post Script" in a nutshell: a suicide note that turns into a "Wish you were here" post card stamped from a calm, cathartic place. For two consecutive weekends in February, the band—stifled by the words "indefinite hiatus"— reunite at the Glass House to rehash their post-hardcore insanity with their fans one more time.

The band started in 1999, transitioning from a previous outfit called Numb, a name that quickly bit the dust in favor of something they thought was a little more ambiguous. Inspired by such bands as Deftones, Weezer, Hum and Rocket From the Crypt, their first song, "Awake," yielded something "distinctly different from the Numb sound." After quickly signing to burgeoning pop-punk label Drive-Thru Records, Finch released the 2001 EP *Falling Into Place*, and then *Burn* a year later—the latter produced by Blink-182 and Jimmy Eat World producer Mark Trombino. Things were good for Finch, especially Strohmeyer; the guitarist hated high school and gladly dropped out to stick with his band. In 2005, Drive-Thru and Geffen Records co-released *Say Hello to Sunshine*. Despite an impressive run on the charts (*Burn* sat on the Billboard 200 at No. 99, while *Sunshine* hit No. 24), the sharp change to a more traditional post-hardcore sound on the album suffered from serious fan backlash.

> "We just tried to do what we thought was best to keep everyone happy and keep writing records, but it didn't really turn out that way."

Strife was also building among the band. At the outset of the tour to support *Say Hello to Sunshine*, the five-piece temporarily and secretly broke up. A publicly announced, indefinite hiatus followed in 2006, and everyone went off to other bands and jobs. "We just tried to do what we thought was best to keep everyone happy and keep writing records, but it didn't really turn out that way," Strohmeyer, now 29, says. "The band was done after that last touring cycle, just from being fed up with certain characters in the band." Without naming him, Strohmeyer repeatedly references his disdain for ex-bassist/vocalist Derek Doherty, whom the guitarist says was "making outlandish claims and being generally awful" and a "catalyst" of the worst kind.

Finch regrouped in 2007 after personnel changes, self-released a self-titled EP in 2008, announced a third record, and toured more (although these tours didn't go well). Briefly, they had their own studio in Temecula until their landlord kicked them out. Frustrated by the lack of success, it was only a matter of time before the band officially called it quits again in 2010.

After the last dissolution, Strohmeyer was certain there was no way another revival would happen, but then manager Andy Harris proposed a special 10th-anniversary tour dedicated to *What It Is to Burn*—still a classic in the post-hardcore community. The idea sounded good to most of the original lineup. A poster found on Finch's Facebook page reads, "No more dates. This is it . . .," but don't take that too seriously.

"I think we've learned never to say never, so after this tour, we're not going to say goodbye again 'cause I just don't want to say that again, and then have to be like, 'Oh, we're back again.' It's fucking embarrassing," he says. "I feel bad for our fans, too. We just feel like we're constantly fucking with them, and I don't wanna do that.

"If we're able to pull something together and the stars align, then that'd be awesome, but there's nothing on the table for now."

FINCH
perform at the Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us. Fri.-Sat., 7 p.m.; also Feb. 8-9. $25. All ages.

AskExene
» EXENE CERVENKA

Just Trying to Manage

DEAR EXENE: I'm in a local band specializing in a ballsy blend of psychedelic punk music that could be showing a lot of promise this year. In the space of about six months, we've recorded with a pretty big-name producer and have been getting a lot of offers to play shows in OC and LA, as well as gigs out of state. Things are on the brink of happening, but we're all—surprise!—pretty broke and lack any of the schmoozing and social skills needed to really get ahead and make the right connections. We want to hire a manager or something, but we definitely can't afford it. We have some friends in mind who could be good candidates, but none has ever managed a band before. You hear all the time about bands and managers who are able to find success despite being super-green, but I'm wondering if before we start saying yes to a lot of the opportunities coming our way, we should try to help one of our friends train to become a good manager.

Love, Devin

DEAR DEVIN: It doesn't cost anything to "hire" a manager. They get paid 10 percent to 15 percent of what you make. That's what drives them to get your band some work. Anyone can be a manager of a band. Most—even the "pros"—are not very good at it to begin with. Friends usually can't accomplish much because they have no concept of the history of the music business, that it's all a complete scam, and that you must have serious connections to make anything happen. Define "success in the music business." Are you all young, attractive, malleable? Will you wear what you are told to wear, say what you are told to say, and work with a producer who reshapes your lyrics, music and arrangements so that your songs sell? Are you prepared to sell your soul? If not, play music because it's who you are and what you love, and be prepared for a long, hard ride. I would know.

Love, Exene

Exene Cervenka is a writer, visual artist and punk rock pioneer. The OC transplant is the lead singer for X, the Knitters and Original Sinners. If you want to ask the legendary vocalist for advice—on your love life, politics, your musical career—send an email to askexene@ocweekly.com.

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Rum Runners

Should you ever find your boots crunching across the grass at one of Moonsville Collective's backyard hootenannies, remember two things: Always keep track of your tall can, and be prepared to party like it's 1929. On a glowing stage flanked by hay bales, rickety wood fencing and late-night revelers in dust-bowl attire—the old-timey sound of this Costa Mesa octet thrives on sputtering, banjo-driven country riffs. As drummer Drew Martin's snare gallops with ease on "Millionaires"—a track from their latest album, Cr*adle to the Grave*—a crowd of OC locals quickly turns into a rowdy congregation of hand clappers.

Judging by the smiles on the faces of bandmates Ryan Welch and Corey Adams, it's obvious this is definitely their element. After all, these house parties at bassist Seth Richardson's house eventually led to the birth of their band, inspired by all things Americana: bushy beards, hillbilly twang and lightning-fast fretwork.

Drunk off the legacy of such great American songwriters as Woody Guthrie, Bob Dylan and Levon Helm, Moonsville's current incarnation came together about a year ago out of the ashes of several other projects that all fizzled out around the same time. Having been friends and, in some cases, bandmates in past outfits, the idea to start a local super-group seemed a natural progression. As the band coalesced, the importance of it for this seasoned crop of musicians, mostly in their late 20s, wasn't overlooked.

"None of us had planned on playing music for much longer in serious bands before starting [this] band, but the small amount of success we found early on intrigued us," says Adams.

Over the past several months, the band have parlayed that "small amount of success" into a series of packed shows at community street fairs and the Observatory, plus a live OC Music Awards showcase on Jan. 29 for Best Live Band in 2013. But the true spirit of their collective was mostly forged during long trips up California's central coast to a cabin nestled in the unincorporated town of Los Osos in San Luis Obispo County. The group were turned on to the area by their guitarist/multi-instrumentalist Dan Richardson (a.k.a. Seth's dad), whose brother owns a cabin there. On a regular basis, they'd drive up to the house they simply dubbed "Nancy & Court," after the cross streets it sits on. Rollicking jug-band jam sessions were a common occurrence as the sun went down. "We'd basically just stay up, drink wine and play all night," Welch says.

Part of the band's appeal and the authenticity of their sound stems from the older members in the group, including Richardson and fiddle player Bill Bell (both in their 60s), who've played folk and Americana together in various bands over the decades. As they harnessed the fervor and emotion behind crowd favorites such as "Rum Runner" and "Doghouse," it was clear that both Dan and Bill became invaluable assets to the outfit's sound.

"You can learn any sound like math or science, just listen and learn how to play it," Adams says. "But what makes this special to me is that having Dan and Bill, we have people who were around playing this music when it was really happening."

It's a sentiment that comes through on most of the track list for *Cradle to the Grave*, which they recorded during three months at a friend's house in Whittier. Since releasing it on Jan. 20, Moonsville have set their sights on touring up and down the coast, this time as a band on a mission to spread their sound instead of just refining it. But even though their flannel-wearing, antiquated vibe could work in just about any rural town in America, don't expect them to stray too far—at least for now.

"We're trying to be really strategic about when we tour. . . . We're not the 'Get in the van, go out for 30 days, spend all the money you saved up all year' [kind]," Adams says. "We're a little more strategic and frugal that way in terms of how we build our fan base."

To buy a copy of Moonsville Collective's album *Cradle to the Grave*, visit www.moonsvillecollective.bandcamp.com. For more info on the band, visit www.facebook.com/moonsvillecollective.

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ONLY DOWN FOR A METALOCALYPSE
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Headbanging Humanitarians

Legendary metal band Testament says don't fuck with mankind or Mother Nature

BY KELSEY BOWEN

Most of us are trained to think of thrash metal as pure, self-indulgent destruction in sonic form. Whether we're absorbing deafening, indecipherable screams, relentless guitar shredding, or the savagery of Tommy-gun drum fills, the objective is an all-out assault on your ears. So it's clear a band such as Testament, who've dedicated 30-plus years to this dark art, could never write an entire record about something as altruistic as improving society and taking care of the environment, right? Guess again. We recently sat down with vocalist Chuck Billy, who schooled us on the eco-friendly stance behind his band's latest album, *Dark Roots of Earth*. Turns out behind all those black-hearted guitar riffs, there's a little bit of warm humanitarianism that inspires their songs.

OC Weekly: *Do you feel your new album relates to today's metal?*

Chuck Billy: I think it definitely does, in our own way. I think the music we write, especially the past three records, doesn't sound like it's coming from a dated band or a nostalgia band. I think someone who hasn't seen or heard Testament would probably hear our record and it would probably catch their ear. For me, there are a lot of new bands who are doing the same stuff, the same vocals and the same music. It almost sounds [as though they're all] the same band. At least we are doing our own thing and what we believe in.

And Dark Roots of Earth *did something unexpected: It hit No. 1 on iTunes, Amazon and Brave, then you guys had a music video that was in the Top 10 at the American Indian Film Festival.*

Yeah, and the album debuted at No. 12 on Billboard. To us, that was like, "Wow, holy smokes." It is a good record, but I definitely give props to [our label] Nuclear Blast; it did a great campaign for the record. It offered different versions of [the album] when it came out, and that was pretty awesome.

The inspiration for past records came from things such as 1984, *which was the inspiration for your second album,* The New Order. *Was there anything political like that that was used for this record?*

I think we have always been a planet-conscious band. When we didn't really know where we were going with it, [guitarist Eric Peterson] came up with the "Dark Roots of Earth" idea and the artwork. When we first saw it, I was digging it; the cover [design] is of a tree god. And right away, [the songs took me aback], the same way *New Order* did when we were doing it. We didn't plan it, but a lot of the songs were just about humanity and mankind and what we are doing to ourselves, to the human race and the planet, all in one. It's not really a happy record by any means with any of the lyrics. When you sit back and listen to it, this is really a dark record. But it is a record about being pissed-off, about where we are [going wrong] as the human race and what we are doing to ourselves on this planet.

> "I think we have always been a planet-conscious band."

Is it important for bands, more specifically metal bands, to call for revolution and demand changes in society when it comes to the environment?

Yes, and what scares me is wondering: "Is it too late? Can humanity change it? What's going on? What's happening?" I notice that, as young kids, we had [a definitive] summer, winter, fall and spring—none of that is the same anymore. The weather is so out of whack, and the planet is so out of whack. Is it ever going to go back to [how it was]? You see people at concerts talk about it, and you can talk about it and shout as loud as you can, but if people don't take a step in the direction of doing something about it, then it's all a waste of time.

TESTAMENT
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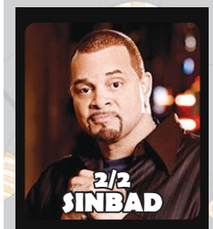
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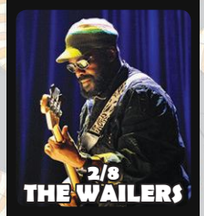
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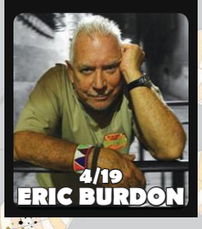
3/9 TOAD THE WET SPROCKET

3/23 THE MAVERICKS

4/4 BIG HEAD TODD & THE MONSTERS

4/13 THE ENGLISH BEAT

4/17 w/ Geoff Tate


4/19 ERIC BURDON

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4/13 THE ENGLISH BEAT
4/17 QUEENSRYCHE w/ GEOFF TATE (Performing the 25th Anniversary of Operation: Mindcrime)
4/18 TYRONE WELLS
4/19 ERIC BURDON
4/26 YOUNG DUBLINERS
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5/11 Y&T
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7 MIXED DRINKS INSPIRED BY METAL SONGS

COCKTAILS THAT WILL PROBABLY CAUSE A HEADBANGING HANGOVER BY JENA ARDELL

There's nothing more synonymous with metal than booze, so we've concocted some adult mixed beverages whose ingredients were inspired by some of our favorite metal songs. We asked actor/metal aficionado Steve Sharkey, who moonlights as a bartender at the infamously rowdy karaoke bar the Gaslite in Santa Monica, to help make these concoctions drinkable. Cheers, metalheads!

1 I'M ALIVE

Play on: Anthrax's "Cherry Berry Bomb"
A drink containing a jolt of energy.
Ingredients:
1 shot cherry vodka
1 shot of blueberry vodka
Served with Redbull in a glass with no ice.
"It will hit harder than a Jäger bomb and keep you running all night long," Sharkey says.

2 PISS

Play on: "Monkey Wrench" by Pantera
Tastes just as awful as it sounds, but douchebags will love being able to order "Piss on the rocks."
Ingredients:
1.5 ounces white rum
4 ounces grapefruit juice

3 HEAD CRUSHER

Play on: Megadeth's "Skippy"
A guaranteed hangover drink.
Ingredients:
12 ounces Budweiser
2 ounces citrus vodka
4 ounces lemonade
Serve in a tall glass, and hold onto your ass!
"The vodka throws you in the drunk and hung-over end of things, and the lemonade's sweetness guarantees it," Sharkey says.

4 WHITE TRASH MILLIONAIRE

Play on: "Paris At Night" by Black Stone Cherry
A drink containing very expensive ingredients mixed with really cheap ingredients.
Ingredients:
Hennessy and Coke

5 BUILT TO FALL

Play on: Trivium's "The Truth"
A drink that will knock you off your feet.
Ingredients:
2/3 Jägermeister
1/3 Bacardi 151
"It is a shot that, once you take it, you know tonight will be blurry and tomorrow will be painful," Sharkey says.

6 96 QUITE BITTER BEINGS

Play on: "Blood and Sand" by CKY
Tastes quite bitter and sour.
Ingredients:
1 ounce Scotch
3/4 ounce cherry liqueur
3/4 ounce sweet vermouth
1 ounce orange juice
5 dashes of bitters

7 WE HATE YOU

Play on: Electric Wizard's "Jersey Turnpike"
A cheap drink you'd buy for someone you don't really like.
Ingredients: The barmat/rag emptied into a shot glass.

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savage love»

» DAN SAVAGE

I've been a fan of your *Savage Lovecast* for a long time, but I had to write after hearing Marty Klein's awesome talk about the fallacy of "sex addiction." I am 27, and for most of my adult life, I have suffered from complete sexual dysfunction with partners. I was ashamed and thought I was too sexually screwed up to be with a partner because I'm kinky. (I have a fetish for tights and pantyhose.) I was also afraid to seek help out of fear of being labeled "abnormal" or "addicted to porn." I managed to get a little better thanks to an encouraging, kinky, porn-loving, sex-positive female partner. In spite of feeling better, I am still having problems with partners. What are some good resources for finding a sex-positive therapist such as Dr. Klein? I have been referred by several people to someone listed as a "certified sex-addiction therapist," and I worry this is exactly the kind of unhelpful, sex-negative therapist Dr. Klein mentioned on your podcast.

NON-Addict Despite Dumb Intolerant Counselors' Theories

"If the public knew how little sexuality training most therapists receive, they'd be stunned," said Dr. Klein, a sex therapist, marriage counselor, psychotherapist and author. "You can get licensed as a marriage counselor or psychologist without hearing the words 'clitoris,' 'vibrator' or 'amateur porn.' So 'How do I find a sex-positive therapist?' is a very important question."

Klein advises you start by contacting the American Association of Sexuality Educators, Counselors, and Therapists (AASECT.org). "NON-ADDICT should look for a member in his area," says Klein. "But the group is small, and not all of them will share his sexual values. Here's what he should ask a potential therapist: 'What are your sexual values?' 'How do you define healthy sexuality?' 'Are you comfortable talking about kinky sex?' 'Do you think monogamous, heterosexual, genitally oriented sex is ultimately better than other consensual arrangements?'" The kind of sex-positive therapist you seek will answer straightforward questions such as those over the phone before you make an appointment for a session. "And regardless of the answers, if you sense a professional is queasy talking about sex, move on to another candidate."

Klein says there are many ways to find a local, progressive, sex-positive therapist. "He should call his local Planned Parenthood or LGBT center, a gynecologist or urologist, or the person who teaches sexuality at his local university, or a local divorce lawyer" and ask for a referral, advises Klein. You could even call a priest. "Most clergy send their sexuality cases to one or two local therapists, some of whom are quite progressive."

To hear Dr. Klein talk with me about pornography and the "sex addiction" racket, go to thestranger.com/lovecast and listen to Episode 326. To read Dr. Klein's brilliant takedown of the sex-addiction industry ("You're Addicted to What? Challenging the Myth of Sex Addiction," the *Humanist*, July/August 2012), go to tinyurl.com/addictedtowhat. To find out more about Dr. Klein and his work, go to martyklein.com.

I recently caught my boyfriend watching porn. We have talked about it before, and he said he didn't watch it while he was in a relationship. But when I caught him there with his dick in his hand, I lost it. I have never felt so hurt or betrayed. This is my first serious relationship. I can't get over how sick and sad I feel. It feels as though he was cheating on me. Should I be as upset as I am? It was interactive porn—it was like he was cybersexing with one of his ex-girlfriends. What should I do?

Sad And Deceived

Was your boyfriend having cybersex with an ex-girlfriend? Or did it only *feel like* he was? I would make a distinction, SAD, because while all porn constitutes a betrayal of the terms of your relationship, interacting with a stranger and, very likely, a professional online shouldn't feel quite so threatening.

Backing way the hell up: Your boyfriend shouldn't have lied to you, but you shouldn't have been so naive as to believe him. If you can't bring yourself to forgive him for lying—if you can't put yourself in his shoes and try to understand why he might lie about this (shame, fear, a desire to spare your feelings)—then this relationship is doomed. End it and find a new boyfriend. But when your next boyfriend tells you he doesn't watch porn, you're going to look at him and say, "*Suuuuuure*, you don't."

Ask your new boyfriend to be discreet and limit his porn consumption to an extent to which you're unlikely to uncover any evidence of it, as porn upsets you. If your new boyfriend manages to do that for you, if he's considerate enough to cover his tracks, you should be considerate enough to turn a blind eye on those rare occasions when you do stumble over evidence your new boyfriend watches porn—just like your old boyfriend did and all your future boyfriends will.

I ended a two-and-a-half-year relationship six months ago. By "ended," I mean my then-boyfriend packed up everything I owned and put it on the lawn—just like in the movies! The reason for this was he hacked into my email and read some very graphic letters about an affair I'd had in Mexico just weeks prior. My CPOS justifications: (1) We were on a break, and I had been living with friends to escape his anger problems and emotional abuse. I was still seeing him periodically and slept with him a couple of times. (2) He wouldn't go down on me. (3) When I tried to break up with him in the past, he threatened suicide. (4) He had many kinks and a history of cheating, and he threatened that if I didn't participate in gang bangs, he would find someone who would.

I didn't feel safe sexually or emotionally with him, and I found an evening of relief from my shitty relationship while we were on a break. I felt energized, attractive and as though I was dealing with a healthy adult. That was the catalyst that got me out of the relationship on his terms, and I wouldn't do anything differently if I had a choice. Am I a CPOS?

My EX Isn't Completely Obtuse

For readers who are just joining us: A CPOS is a "cheating piece of shit," someone who cheats on a partner without grounds. You are not a CPOS, MEXICO. You had grounds: You wanted out, tried to get out, but couldn't get out because your crazy ex essentially took himself hostage by threatening suicide. (Which is an abuser's tactic, folks, please make a note of it.) Your infantile, manipulative, selfish ex wasn't allowing you to go peacefully. Cheating on him and getting caught may not have been a conscious exit strategy on your part, but it was a perfectly executed one.

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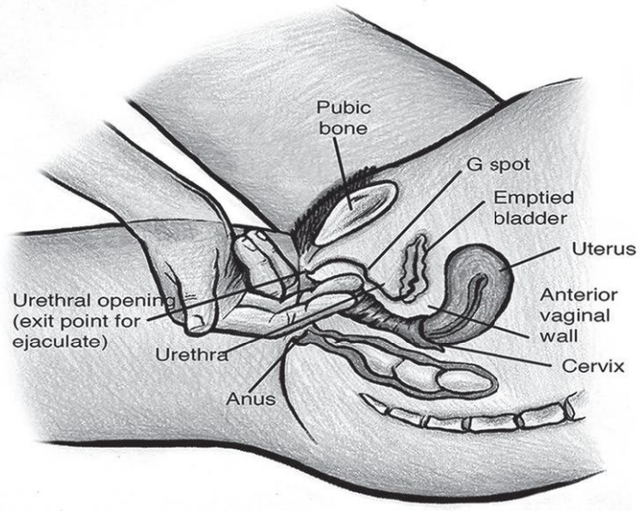

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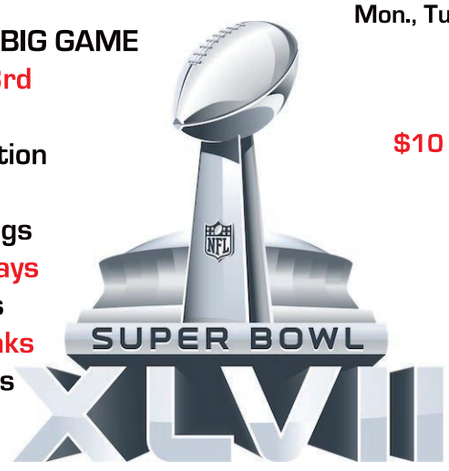

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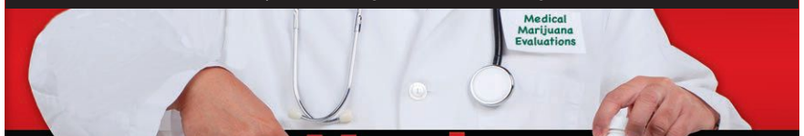

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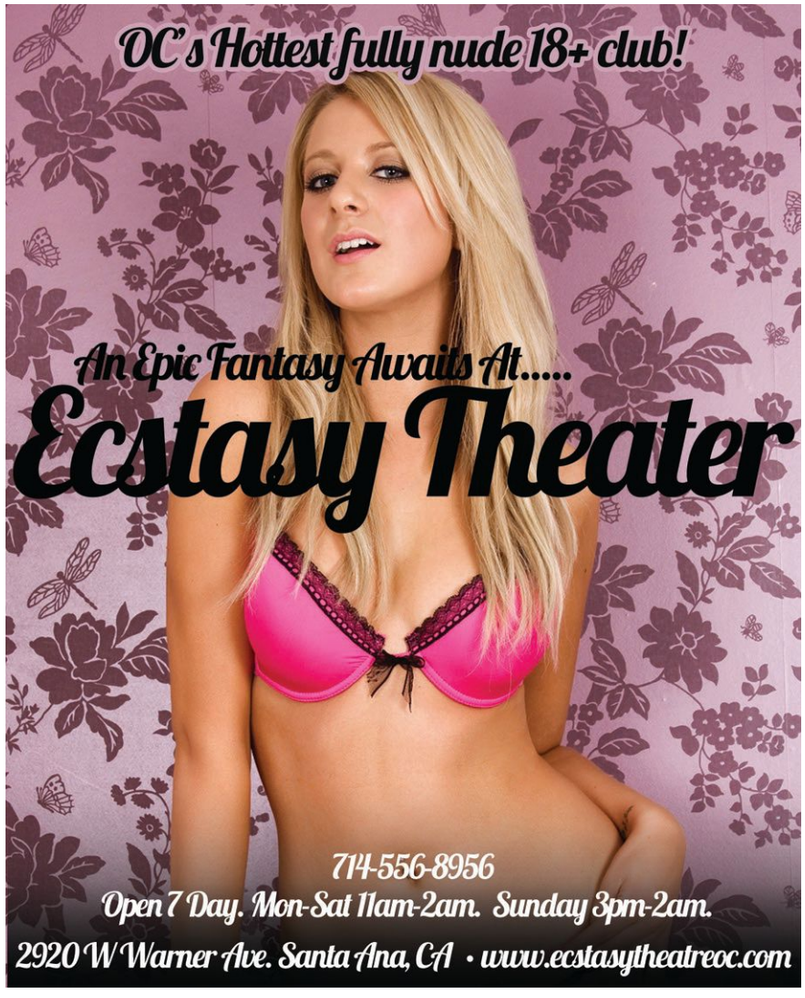

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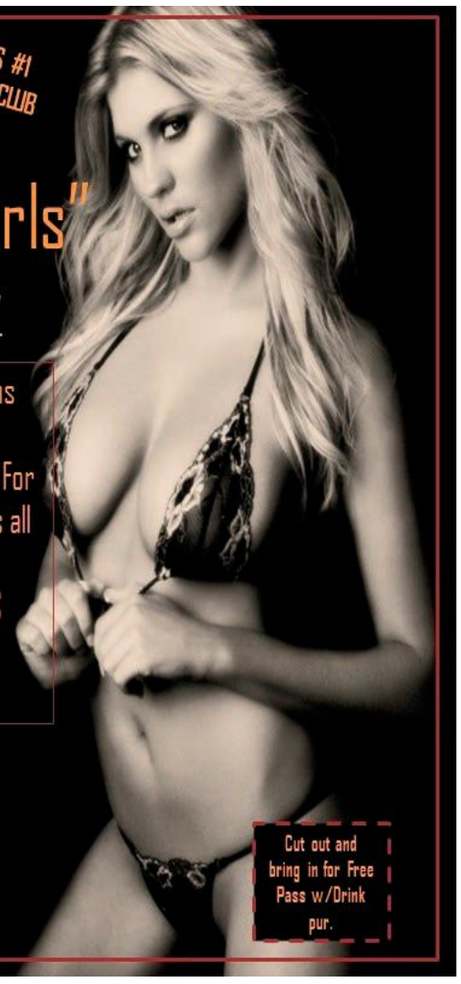

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notices

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Public Notices

PUBLIC NOTICE
Notice of the Initiation Of the Section 106 Process: Public Participation
AT&T Mobility LLC plan to modify a telecommunications facility at:
13826 Sand Canyon Avenue
Irvine, CA 92618
The project consists of modifying the existing telecommunications facility by replacing and adding antennas on the existing 80-foot monopole. New equipment will be placed in a new lease area extension. No alternatives to the project were identified. Public Comments for this project should be forwarded to:

Jamie Alfaro
Bechtel Corporation
6131 Orangethorpe Ave., Suite 500
Buena Park, CA 90620
jmalfaro@bechtel.com
(714) 676-2801

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Notice of the Initiation Of the Section 106 Process: Public Participation
AT&T Mobility LLC plan to modify a telecommunications facility at:
28354 La Barca, Mission Viejo, CA 92692
The project consists of modifying the existing telecommunications facility by adding antennas to the existing SCE tower. New equipment will be added to the expanded lease area. No alternatives to the project were identified. Public Comments for this project should be forwarded to:

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Trustee Sale No. 12-08-724
APN 215-123-17
Loan No. 203533
Title Order No. 7742-468613

NOTICE OF TRUSTEE'S SALE

YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 09/14/2005. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER.

On 02/07/2013 at 10:00AM, Lender's Foreclosure Services as the duly appointed Trustee under and pursuant to Deed of Trust Recorded on 09/22/2005 as instrument number 2005000750089 of official records in the Office of the Recorder of Orange County, California, executed by: Tereza Aboabdo, Trustee of The Abdel Wahhab Aboabdo and Tereza Aboabdo Family Trust, as Trustor, Preferred Bank, as Beneficiary, WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER FOR CASH (payable at time of sale in lawful money of the United States, by cash, a cashier's check drawn by a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state). At: ON THE FRONT STEPS TO THE ENTRANCE OF THE ORANGE CIVIC CENTER, 300 E. CHAPMAN AVENUE, ORANGE, CA, all right, title and interest conveyed to and now held by it under said Deed of Trust in the property situated in said County, California describing the land therein:

As more fully described in said deed of trust

The property heretofore described is being sold "as is". The street address and other common designation, if any, of the real property described above is purported to be: 12271 Ditmore Drive, Garden Grove, CA 92841.

The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by said Deed of Trust, with interest thereon, as provided in said note(s), advances, if any, under the terms of the Deed of Trust, estimated fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust, to-wit: $803,479.00 (Estimated)

Accrued interest and additional advances, if any, will increase this figure prior to sale.

The beneficiary under said Deed of Trust heretofore executed and delivered to the undersigned a written Declaration of Default and Demand for Sale, and a written Notice of Default and Election to Sell. The undersigned caused said Notice of Default and Election to Sell to be recorded in the county where the real property is located and more than three months have elapsed since such recordation.

NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority, and size of outstanding liens that may exist on this property by contacting the county recorder's office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property.

NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and, if applicable, the rescheduled time and date for the sale of this property, you may call (626) 579-5350, using the file number assigned to this case 12-08-724. Information about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale.

DATE: 1/8/2013

Lender's Foreclosure Services
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FEBRUARY 2013

SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY

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5 hours FREE Validated Parking
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1 XXV AP 25 ALTERNATIVE PRESS ALTPRESS.COM — BORN IN 1985

2 WHICH ONES PINK? — YELLOW PAYGES

3 WORLD FAMOUS GOSPEL BRUNCH — EVERY SUNDAY AT 11AM — CALL BOX OFFICE TO PURCHASE 714-778-2583

4–5 FINAL SHOW OF HOUSE OF BLUES HOME STAND! — Social Distortion
CADILLAC TRAMPS — DANO FORTE'S JUKE JOINT FREAK SHOW — 2/4
JONNY TWO BAGS & SALVATION TOWN — DANO FORTE'S JUKE JOINT FREAK SHOW — 2/5

6 SHOW DATES AND TIMES ARE SUBJECT TO CHANGE

7 ROCKIN THE BLUES — EVERY THURSDAY IN THE VOODOO LOUNGE — 10PM 21+ NO COVER!

8 GOT-OC PRESENTS — Master of 80's — 80's Party Gras — ONE HOT MESS — REREWIND · FUSION BEAT — UNCLE LARRY'S HEAVY METAL REVUE

9 RYAN BEATTY — POP FICTION — ASHER MONROE — DOORS AT 10:30AM

10 GigBoss Presents — RED LIGHT REDEMPTION, GRAMILLA, KAVAN, BLACKLIST UNION, HASTER, ALL ELSE FAILS — 18+

11 HOUSE OF BLUES — GIBSON AMPHITHEATRE, HOLLYWOOD PALLADIUM, THE WILTERN — Book your event today! 310.598.4076

12 DETOUR LIVE — ACROPOLIS RECORDS SHOWCASE

13 Mpower OC — BOYU.COM & DAVE L PRESENT — club LUCKY — 18+

14–15–16 Noche Romántica con RAMON AYALA — Ricardo Duque — 3RD DATE ADDED DUE TO OVERWHELMING DEMAND!

17 THE HIVES

18 PAX217 — THE BREAX — NUMBER ONE GUN — PROPAGANDA

19 BREAKTHRU ENTERTAINMENT PRESENTS

20 MICHELLE KELLY PRESENTS... — KILLIX — THE SLOW FORWARD — BLACK END CODA — RUACH

21 Kelly McGarry Presents... — 18+

22 B.B. KING — DETOUR 91

23 IRATION — PASSAFIRE + PACIFIC DUB

24 AARON LEWIS

25 SHOWS ARE GENERAL ADMISSION UNLESS OTHERWISE NOTED — FOR SEATING CONTACT 714.778.2583

26 ORANGE COUNTY MUSIC AWARDS LIVE BAND FINALS SHOWCASE

27 Secondhand Serenade — ALEX GOOT

28 SHOWS ARE ALL AGES UNLESS OTHERWISE NOTED

MEMBER TICKETING — IT'S FREE! SIGN UP AND RECEIVE: • PRESALE CONCERT ANNOUNCEMENTS • WEEKLY CONCERT UPDATES • SPECIAL OFFERS AND NOTIFICATIONS • — GO TO HOB.COM

SPECIALLY PRICED 4-PACK TICKET PACKAGES AVAILABLE! VISIT LIVENATION.COM FOR MORE INFO

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3/1	SUPER DIAMOND, WAYWARD SONS
3/2	RYAN BINGHAM
3/4	MUSINK BATTLE OF THE BANDS FINALS
3/7	THE READY SET, OUTASIGHT, MASTER SHORTIE, GOLDHOUSE
3/8	CRADLE OF FILTH, THE FACELESS, DECAPITATED, THE AGONIST
3/14	STEEL PANTHER
3/16	VOLBEAT, DANKO JONES
3/17	THE ADICTS ST. PATRICK'S DAY BASH
3/19	IMAGINE DRAGONS, ATLAS GENIUS
3/21	FLYLEAF & DROWNING POOL
3/22	METAL ALLIANCE TOUR W/ ANTHRAX, HIGH ON FIRE, MUNICIPAL WASTE, HOLY GRAIL
3/24	CLUTCH, ORANGE GOBLIN, LIONIZE, KYNG
3/30	ATOMIC PUNKS – EARLY TRIBUTE TO VAN HALEN
4/2	LINDSEY STIRLING
4/4	BLACKBERRY SMOKE
4/6	BADFISH, A TRIBUTE TO SUBLIME

Tickets subject to all applicable facility fees and service charges. Applicable fees and charges apply to all ticket sales.

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OC WEEKLY
ZONE PAGES

ZONE 1

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HAPPY HUMP DAY
$3 WELL WEDNESDAYS
SCHOONERS FOR THE PRICE OF PINTS

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CABO WABO'S IN THE WELL
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SUNDAY HAPPY HOUR

NO COVER
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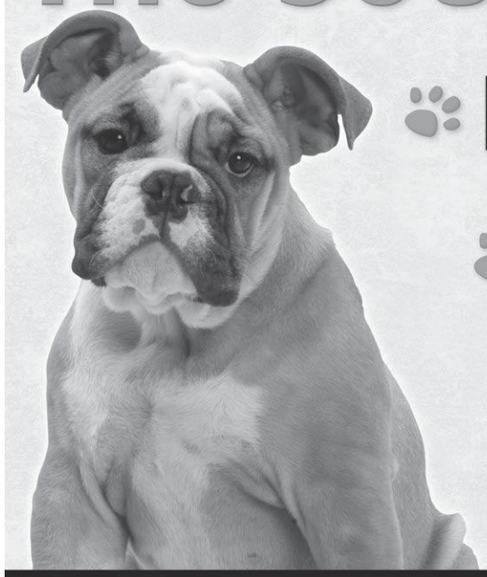
The Southern CA Pet Expo



- Free Admission
- Bring Your Pet*

Pet Southern CA EXPO

Saturday, Feb. 2, 2013 ★ 10AM to 6PM

Indoors at the beautiful Long Beach Arena

BLUE

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Petfinder.com ADOPT A HOMELESS PET

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Discount Vaccinations & Microchipping, Pet Costume & Talent Contest, Agility Demonstrations, Mega Adoption Event, Great Pet Products, Free Nail Trims, Tons of Family Entertainment & So Much More!

Meet Shorty & Hercules

Shorty & Hercules from Animal Planet's TV Show "Pit Boss" will be at the Southern CA Pet Expo!

** All pets must be on a fixed lead with proof of age-appropriate vaccinations.*

For more information, visit: www.SoCalPetExpo.com

OC WEEKLY
ZONE PAGES

ZONE 2

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1. Chicken Bento 7.99
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20% OFF
Per table. No Cash Value. Cannot combine with any other offers, Coupons, or specials. Expired: March 31, 2013

FREE DRINK
Up to Four People per table. No cash value. Cannot combine with any other offers, Coupons, or specials. Expired: March 31, 2013

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Irish Pub & Restaurant

Happy Hour
Mon-Thur 4-7pm
Beer (20 oz) &
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4–9pm

Valentines Day Special
Steak Dinner $14.95

Open Super Bowl
Sunday 2pm

Trivia Wednesday
7–9pm

Karaoke
Friday + Saturday
Host Kevin Cable
9pm–Closing

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Happy Hour
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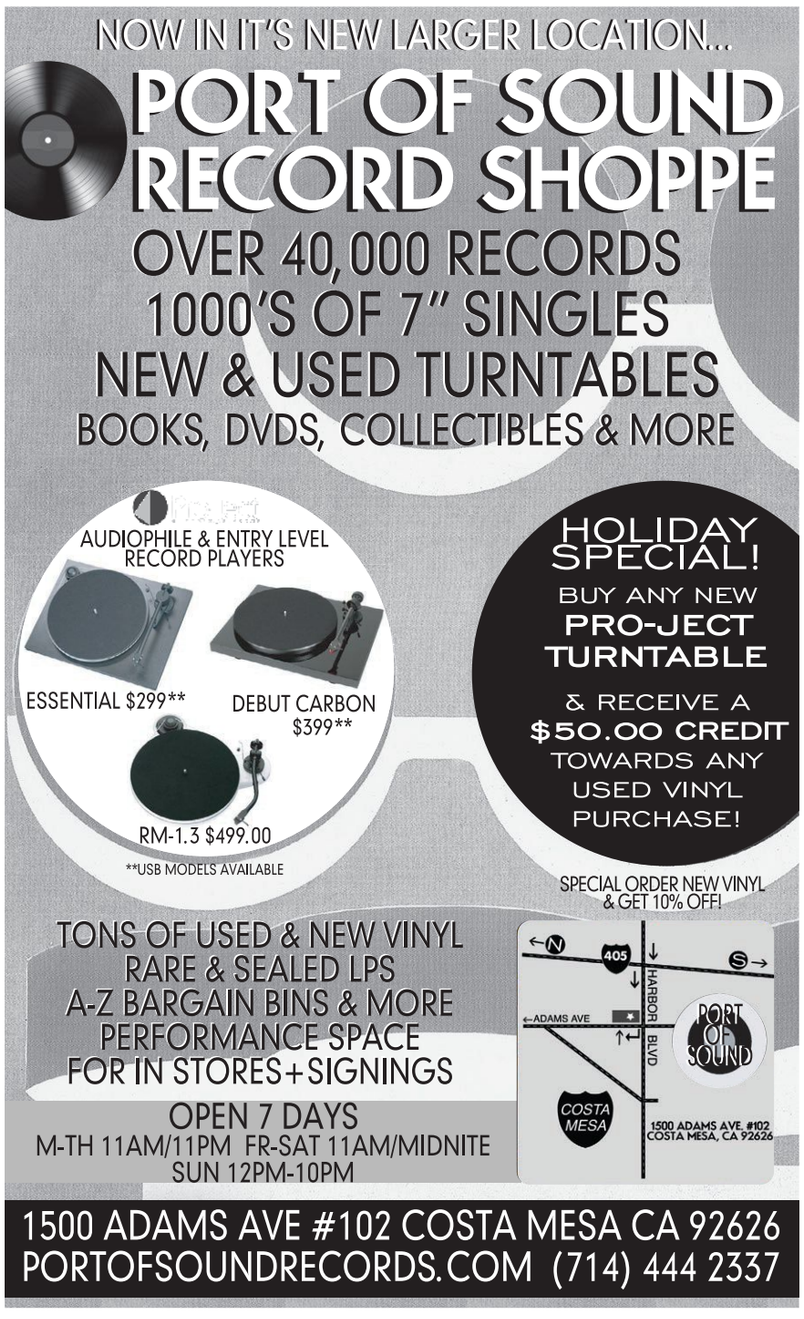
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$12 BUCKETS
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TUESDAY
TACO TUESDAY
$6 AVION SILVER SHOTS | $6 CACTUS COOLER SHOTS
$3 CORONA | DOS XX | MODELO ESPECIAL
$1.50 STREET TACOS | $2 FISH TACOS
WEDNESDAY
WINE WEDNESDAY'S
50% OFF GLASSES OF WINE
CHEFS SPECIALTY PASTAS
THURSDAY
WHISKEY GIRL THURSDAY'S
WING SPECIALS
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BRUNCH 9AM-2PM
$5 MIMOSA'S | $5 BLOODY MARY'S
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OC WEEKLY
ZONE PAGES

ZONE 3

POSCH

RESTAURANT COCKTAILS

BY JIMMY Z

Valentines Day.

THURSDAY FEBRUARY 14TH 2013

Share a romantic evening with that special someone this Valentines day at Posch Restaurant & Lounge. Enjoy our four course dinner, along with a live performance of Timeless Romantic classics sung all night and accompanied by a dazzling pianist.

DINNER MENU

APPETIZER
CHOICE OF ONE PER COUPLE

Fried Coconut Shrimp
Pink Guava wine drizzle, tropical Hawaiian papaya chutney

Teriyaki Skirt Steak Skewers
Skirt Steak, honey teriyaki reduction, basmati rice

SALAD

Mediterranean Orange Zest Pistachio Rice Salad
Persian cucumber heirloom tomato, sweet orange basmati rice, lemon vinaigrette

ENTREE
CHOICE OF

Home Made Lobster Cheese Ravioli
Main Lobster, caramelized walnuts, fresh basil, shrimp bisque sauce.

Charbroiled Colorado Rack Of Lamb
(6 Oz.)
Cognac barberries & black current sauce, garlic mashed potatoes.

DESERT

Creme Brulee
Topped with a Infused long stem Chocolate Covered Strawberry Grand Mainer

BEVERAGE

Coffee & Hot Tea Included

ALL LADIES RECEIVE COMPLIMENTARY LONG STEM ROSES , BOX OF CHOCOLATES & CHANDON ETOILE CHAMPAGNE TOAST

$95 /couple

(NOT INCLUDING GRATUITY AND SALES TAX)

EXECUTIVE CHEF JIMMY Z

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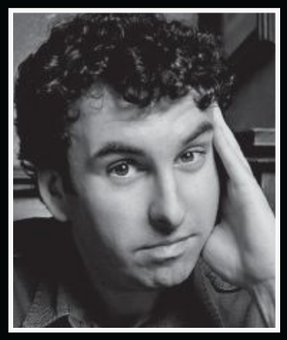
Jan 31 - Feb 2

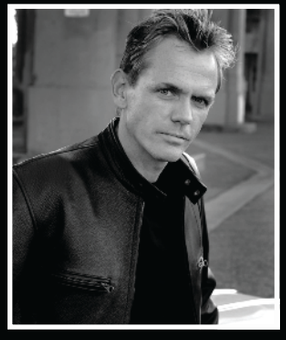


DOUG STANHOPE
Feb 8 - 10

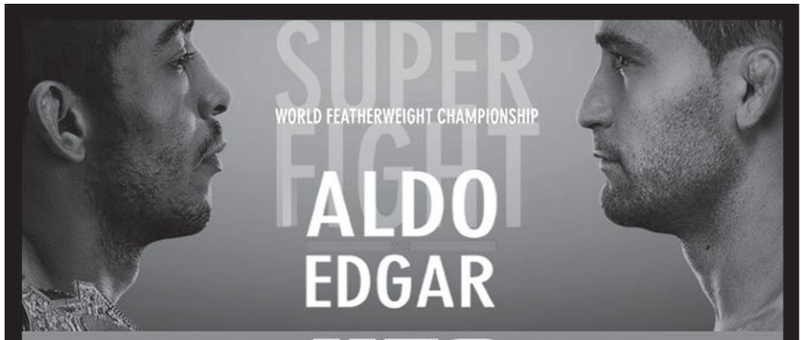
IRVINE

71 Fortune Drive
Irvine, CA 92618
949.854.5455

FELIPE ESPARZA
Jan 31 - Feb 2

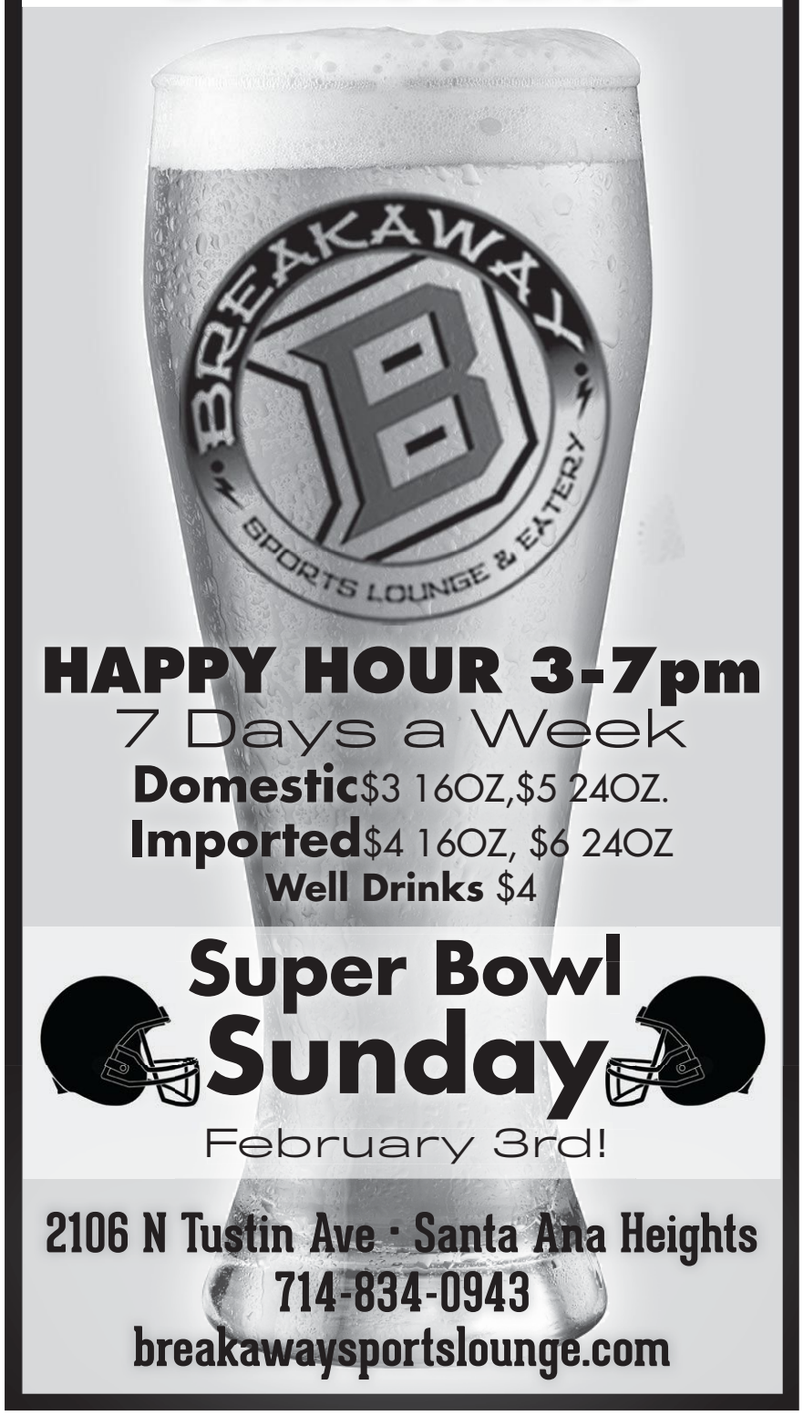


CHRISTOPHER TITUS
Feb 8 - 10



SATURDAY FEBRUARY 2nd | UFC 156 | SATURDAY FEBRUARY 2nd

NO COVER EVER UFC & BOXING EVENTS



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7 Days a Week
Domestic $3 16OZ, $5 24OZ.
Imported $4 16OZ, $6 24OZ
Well Drinks $4

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February 3rd!

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friends
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to Capo Beach

Grand Opening
January 31st

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MONDAY
BURGERS & BUCKETS
½ OFF BURGERS
$12 BUCKETS
BUD LIGHT | COORS LIGHT

TUESDAY
TACO TUESDAY
$6 AVION SILVER SHOTS | $6 CACTUS COOLER SHOTS
$3 CORONA | DOS XX | MODELO ESPECIAL
$1.50 STREET TACOS | $2 FISH TACOS

WEDNESDAY
WINE WEDNESDAY'S
50% OFF GLASSES OF WINE
CHEFS SPECIALTY PASTAS

THURSDAY
WHISKEY GIRL THURSDAY'S
WING SPECIALS
$5 BULLEIT BOURBON OR RYE
$5 ABSOLUT U-CALL-IT'S | $5 FIREBALL SHOTS

SATURDAY
BRUNCH 9AM-2PM
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